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MAGAZINE

EASY PIANO • ORGAN • GUITAR

JEROME KERN

22

Performing Arts USA

HIS SECOND HUNDRED YEARS

I'm Old Fashioned

I Won't Dance

Look For the Silver Lining

Who?

I've Told Ev'ry Little Star

The Last Time I Saw Paris

Till the Clouds Roll By

The Touch Of Your Hand

MARCH 1986 vol. 10 no. 3

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This Issue's Songs

I've Told Ev'ry Little Star
Jerome Kern and Oscar Hammerstein II 9

I'm Old Fashioned
Jerome Kern and Johnny Mercer 12

Who?
Jerome Kern, Oscar Hammerstein II and Otto Harbach 18

Till The Clouds Roll By
Jerome Kern, P.G. Wodehouse and Guy Bolton 15

I Won't Dance
Jerome Kern, Dorothy Fields, Oscar Hammerstein II, Otto Harbach and Jimmy McHugh 24

The Last Time I Saw Paris
Jerome Kern and Oscar Hammerstein II 28

Look For The Silver Lining
Jerome Kern and Bud DeSylva 21

The Touch Of Your Hand
Jerome Kern and Otto Harbach 32

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Special Features

Publisher's Desk: Jerome Kern - The Second Hundred Years 3
Jerome Kern Is Back On Broadway *by Kathleen Gately* 3
More and More Jerome Kern *by Frederick G. Vogel* 6
Stridin' The Blues: Boogie! *by Judy Carmichael* 8
Theory Class: Symbol Simon Says 35
Artist's Spotlight: On Jane Jarvis *by Chip Deffaa* 39
What's New In Sheet Music 40

Regular Features

Music News 2
Mailbox 4
Playing Tips for Look For The Silver Lining *by Gail Masinda Hunt* 20
Guitar Workshop: Just An Old-Fashioned, Finger-Warming Ballad *by Bill Shute* 37
Music Mart 41

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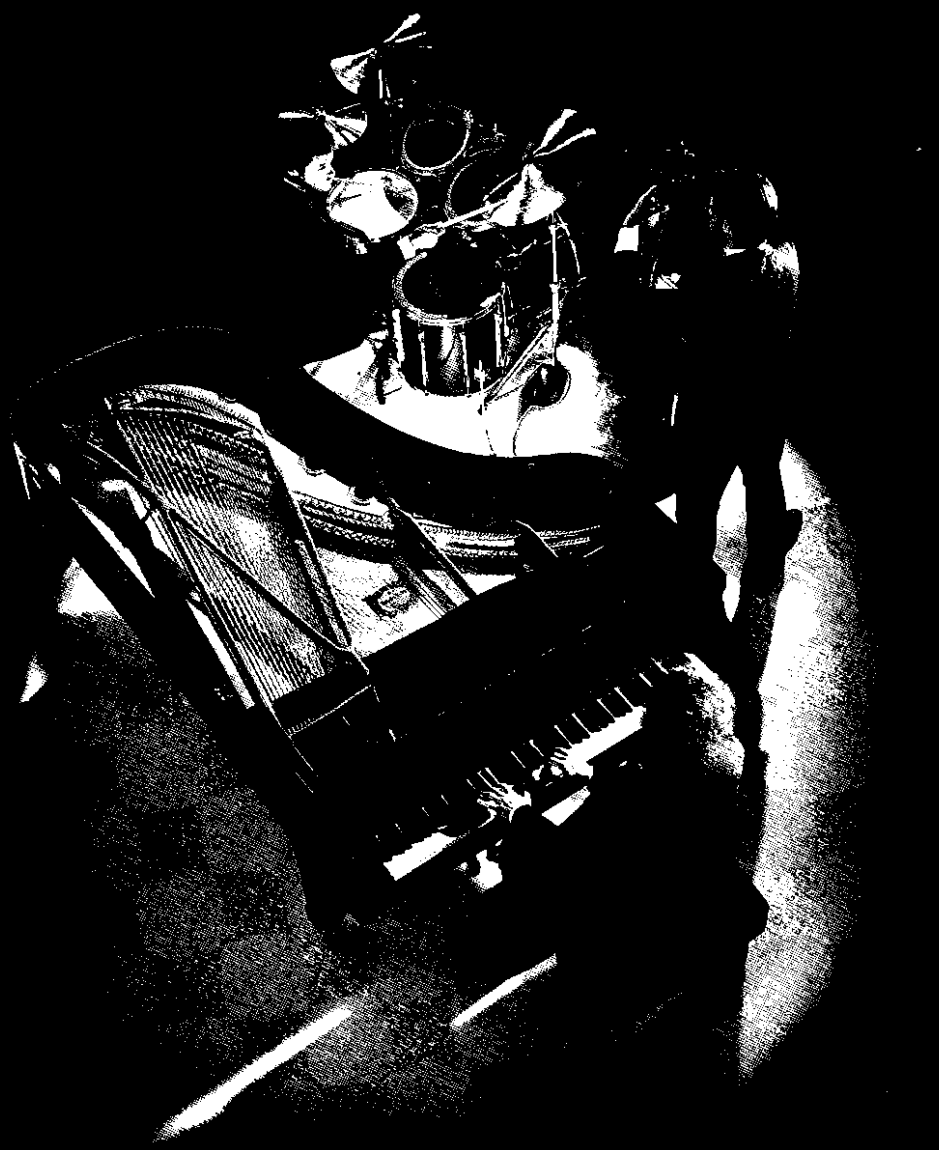

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The Music News

57 YEARS AGO

Maurice Ravel *shares with Richard Strauss the honor of their being the only two living musicians who have received the degree of Doctor of Music from Oxford.*

Music from a beam of light *is the latest invention reported. The device is the product of experiments by John Bellamy of the General Electric Company. The phonograph in common use is fitted with an attachment which picks up the energy of a light beam. The resulting music is varied by altering the beam, and it ceases when the beam is obstructed.*

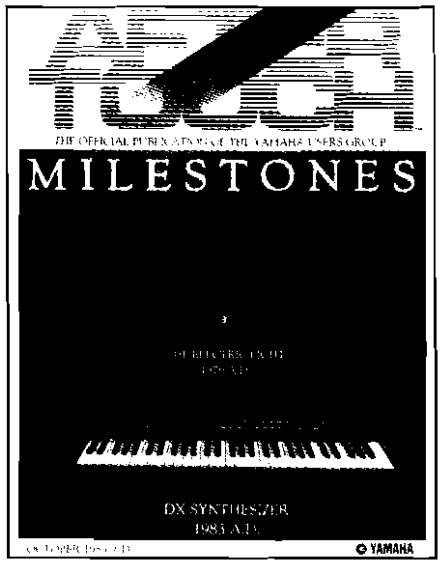
A piano playing contest, *announced by the Daily Express of London, brought applications of nearly twenty thousand entrants.*

Mme. Marie Valerie Hapsburg, *a daughter of the late Emperor Franz Josef, who was formerly known as the Archduchess of Hapsburg, is now a piano teacher in Vienna. At the dissolution of the Austrian Empire, she adopted republican principles, severed her family connections, and now, at the age of sixty, supports herself by teaching, and, at the same time, says she is quite happy in doing her own marketing, cooking and housework.*

Dvorak Highway *is to be the first American public way named for a musical composer. It is planned to run from Cresco, Iowa, to Preston, Minnesota, will pass the house in Spillville, Iowa, where the Dvorak family lived, and will run along the beautiful Turkey River on the banks of which the master used to sit for inspiration.*

UPDATE: The Cresco Chamber of Commerce has informed us that, while there once was a road known as Dvorak Highway, it is no longer referred to by that name. However, the house in Spillville, where the composer lived, is now a museum, open to the public.

MARCH 1986



New Publication By Yamaha

Aftertouch is the new informational publication designed especially for users of the Yamaha line of FM digital synthesizers, music computers, and related MIDI products. It will appear every month, and will be available free of charge.

The aim of *Aftertouch* is to present information on the use of the X series line of products, and to aid the musician in learning to use these new instruments to their fullest potential. *Aftertouch* is written by people who are familiar with Yamaha musical instruments: They know how to use them, how to make them work together most effectively, and how to use them with other musical products.

To receive your free copy, see your Yamaha dealer.

Esther Boyer College of Music

Temple University's College of Music was recently renamed the Esther Boyer College of Music. The College was recently designated the recipient of a major gift from Mrs. Esther Boyer Griswold, an appreciative alumna who received a modest scholarship when she enrolled at Temple more than 60 years ago. The endowment, valued at between $4 and $5 million, will be used exclusively for music scholarships, and will dramatically affect student aid there. Admissions and scholarship applications are available immediately.

For further information, contact:

Walter Weidenbacher
Assistant to the Dean
Esther Boyer College of Music
Temple University
Philadelphia, Pennsylvania 19122.

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Scholarships For Organ Students

The Pacific Council for Organ Clubs Scholarship Foundation (a California non-profit corporation) has $6,000 to award to students in their study of organ music during 1986.

A candidate must be a resident of California and a high school senior or graduate (up to 30 years of age) who (1) intends to study with an organ teacher whose credentials have been approved by the Scholarship Foundation, or (2) has been accepted to a university, college or conservatory as a music major (which shall include the study of organ). The first audition of a tape cassette recording must be submitted before June 1, 1986. The awards will be presented before July 15, 1986.

Applications may be obtained by writing: PCOC Scholarship Foundation
P.O. Box 2811
Alameda, California 94501.

Publisher's Desk

Jerome Kern

The Second Hundred Years

On January 23, 1985 there was a birthday party for Jerome Kern. His daughter, Betty, was there. Many of the people whose lives he touched (but has he not touched us all?) were there: Kathryn Grayson, star of "Showboat," the movie; Margaret Whiting who said the first song she ever sang on radio was a Kern song, *They Didn't Believe Me.* (This was only fitting inasmuch as she grew up around "Uncle Jerry," he being one of her father's closest friends.)* Composer Burton Lane ("Finian's Rainbow", "On A Clear Day") was there along with Bill, son of Otto Harbach, lyricist Hal David, who is also the president of ASCAP (Association of Composers, Authors and Publishers), and so many more. It was a celebration of Jerome Kern's 100th birthday. And the party started in the Lincoln Center post office of New York City with a new stamp being dedicated to Jerome Kern. It was a great moment in America's music story.

The stamp marked Kern's first hundred years. And in the spirit of what the speech-makers said that day about his music, that it would live forever, we are dedicating this entire issue to Jerome Kern's *second* hundred years.

Kern's music was pivotal. It changed things. It changed the way people thought about music. The first time George Gershwin heard Kern's *I Know That You Know,* he knew *exactly* what he was going to do with the rest of his life. Although Kern's first musical comedy scores did not get particularly rave notices, the critics were well aware that something was afoot. They could almost smell a new era in American popular music in the wings. "Who is this Jerome Kern whose music towers in an Eiffel way above the average primitive hurdy-gurdy accompaniment of the present-day musical comedy?," wrote Alan Dale in 1910.

Will Mr. Kern's music really live forever? If one considers the fact that his first smash hit, *They Didn't Believe Me,* was written in 1914, and is as relevant, as refreshing, as simply beautiful and poetic today as it was then, there should be little debate on this question. If that song were suddenly to appear in today's top 40 hits sung by Lionel Richie, or Whitney Houston, or Barbra Streisand, or Stevie Wonder, or Margaret Whiting for that matter, imagine how many young people might ask Alan Dale's question: "Who is this Jerome Kern whose music towers . . .?"

Edna Ferber, whose best selling novel was the inspiration for Kern's "Showboat," had a handle on the immortality of his music with just one listen: "As the writing of the play "Show Boat" proceeded," she said, "I heard bits and pieces of the score . . . I had heard *Can't Help Lovin' Dat Man* with its love-bemused lyric. I had melted under the bewitching strains of *Make Believe* and *Why Do I Love You?* and Gaylord Ravenal's insolent and careless gambler's song. And then Jerome Kern appeared at my apartment late one afternoon with a strange look of exaltation in his eyes. He sat down at the piano. He doesn't play the piano particularly well and his singing voice, though true, is negligible. He played and sang *Ol' Man River.* The music mounted, mounted, and I give you my word, my hair stood on end, the tears came into my eyes, and I breathed like a heroine in a melodrama. This was great music. This was music that would outlive Jerome Kern's day and mine."

We are privileged and honored to have Jerome Kern's music in our magazine, and to be able to launch his second hundred years in our small way. And if some current recording star just happens to latch on to one of his songs, Jerome Kern may get a chance to do what he's done before, change the profile of American music once again, and deliver us anew from much of the "primitive hurdy-gurdy accompaniment of the present day . . ."

Ed Shanaphy

**Margaret Whiting fans will be happy to know she has a brand new album on the Audiophile label entitled "This Lady's In Love With You." She sounds as good as she ever has!*

Jerome Kern Is Back On Broadway

By Kathleen Gately

Why Was I Born? sings Elizabeth Welch in the second act of "Jerome Kern Goes To Hollywood," the new revue at Manhattan's Ritz Theatre. And by the time this Kern favorite makes its appearance, we have enjoyed such an array of his music that we know positively why Kern was born — to provide generations the world over with melodies they could love.

For those who delight in beautiful songs beautifully sung, this new Broadway entry is a feast. From the opening strains of *The Song Is You* through the captivating *I Won't Dance,* the poignant *Can I Forget You?* and the touching *The Folks Who Live On The Hill,* this production entertains us with Kern's legacy, the well-known songs and lesser-known songs, interspersed with just enough anecdote to give us a glimpse of Kern's personal and professional life.

"Jerome Kern Goes To Hollywood" has traveled to New York from London where it enjoyed a successful run. Conceived and directed by Londoner David Kernan, the New York production features four versatile performers, each capable of weaving a spell with a good song. And what material Kern gives them! Elizabeth Welch, Scott Holmes, Elaine Delmar and Liz Robertson are by turns comic, classic, earthy and elegant — always compelling. Kern's *Bill, Can't Help Lovin' Dat Man, Smoke Gets In Your Eyes,* and *The Last Time I Saw Paris* become the stuff of which magic is made.

Whether you see this winning Broadway production, or one of the many regional productions it is sure to spawn, you will be enchanted with its star performer: the still fresh and forever captivating melodic genius of Jerome Kern.

Mailbox

"THANKS FOR THE MEMORIES"

Dear Mailbox,

It became my privilege and honor to write the musical arrangements and supervise the recording production for Louis Armstrong on some of the last sessions he did before his death.

Ever since I was old enough to know anything about music, Louis had been one of my idols. Strangely though, our paths had never crossed, and I could only worship him from afar.

Then came the magic telephone call, requesting that I arrange and produce Armstrong's next recording session. The sheet music copies of the songs were sent over to my office, and I started writing the arrangements before even meeting Louis. A super orchestra was engaged, and the evening for the recording session arrived.

I started rehearsing the first selection with the orchestra before Louis arrived. As the band was playing, in walked my idol. He strolled over to the podium where I was conducting the orchestra, listened for a few moments, and then, the first words that Louis Armstrong ever said to me were, "Man, that sure sounds beautiful."

What a thrill! The memory of hearing these marvelous words has left an indelible spot in my heart which is full of love for this wonderful person whose music and gentle humanity will live forever.

Dick Jacobs
New York, New York

"OUR LANGUAGE OF LOVE"

Dear Mailbox,

I am a member of the Society for the Advancement of Good English. Because it is my humble opinion that your use of our language in SHEET MUSIC MAGAZINE is flawless, I have decided to cast my vote for the 1985 Merit Award for SMM. My little vote might not get anywhere (I doubt that headquarters reads *all* publications), but I recall the Dunce Cap for 1984 was awarded by the Society to the Nashville Songwriters Association, International for their low standards of literacy in songs — so perhaps there is more ground covered than I know about.

I also wish to thank your readers for the overwhelming response I received to my ad, published some time ago in Classified Corner. I have not yet decided if the magazine attracts only the best people, or if there are simply many good folks still existing in this bewildering zeitgeist! There were twelve replies from all over the country, eight copies of the Sieczynsky waltz, two copies of the Lehar waltz, and further, a charming book of Viennese music, plus friendly letters from subscribers and music lovers who appreciate the magazine. I was busy for weeks answering correspondence.

Sincerely,
Mrs. Margaret Traxler
Society for the Advancement
of Good English
Mountain Ranch, California

"SHE'S MORE TO BE PITIED THAN CENSORED"

Dear Mailbox,

An Open Letter to the Lyricist, Gerry Goffin of *Saving All My Love for You*, published in SHEET MUSIC MAGAZINE's December, 1985 issue:

The song is fine . . . but I question the consequences of the message it proclaims!

Everyone knows the ratio of single men as compared to the overwhelming numbers of single women who are anxious and eager to marry and raise a family.

The lyrics to this song are a "booby trap"; I know what I'm talking about. Young women can be easily influenced by the "sentiment" expressed by the victim of this hopeless situation. The chances of her winning this man away from his wife and family are .000, and she will, without a doubt, wind up trying to drown her sorrows at a local pub, or wind up in the psychiatric ward of some local hospital.

Read the lyrics again, and try to imagine the impression they will leave on young minds.

I was 51 when I thought it was a hopeful relationship; the experience was not worth the cost. Wish I could write a song entitled *No Skin Off HIS Nose!*

Why waste a good melody on such an unworthy "sentiment"?

Sincerely,
A Steady Subscriber
Glen Ellyn, Illinois

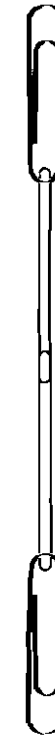
"LITTLE THINGS MEAN A LOT"

Dear Mailbox,

I have found a little trick that helps me, and it may help others. I run a copy of the list of songs for the year (which is in the December issue), and tape it in the inside of the front cover of my SHEET MUSIC binder. This way I can see in an instant what songs are in that year's binder, and where to find them.

Keep up the good work.

Teresa S. Hash
Dublin, Virginia



Dear Mailbox,

An economical substitute for SHEET MUSIC binders is to use jumbo paper clips. Slide the long, free side into the center of the magazine at the top. Then, do the same at the bottom. Connect them with rubber bands. File in a hard cover, one inch, 3-ring notebook. It will hold nine copies, or one year.

This may be a welcome financial alternative for students or Seniors. Are you really interested in helping your musicians?

Regards,
Gertrude S. Hunt
Tacoma, Washington

"JUST OUT OF REACH"

Dear Mailbox,

I have a question for you. Several years ago, I purchased a new, 5' 8" Mason and Hamlin grand piano. A short time later, I learned that the company had closed after many years of making fine pianos. Subsequently, I heard that they had started making pianos again. However, the Sherman Clay Piano Company, former franchise holder here in Los Angeles, does not carry them anymore. Do you have any information about whether or not they are making pianos, and, if so, are they available anywhere in Los Angeles?

Sincerely,
Joan Hotop
Canoga Park, California

Mason and Hamlin's fine pianos were, unfortunately, out of production for a while. Happily, plans are now underway to manufacture them again. For further information, write:

Sohmer Piano Company
Main Street
Ivoryton, Connecticut 06442.

We wish to take this opportunity to thank Carousel Treasures, Box 475, Rte. 9D & Hopewell Rd., Hughsonville, NY 12537, for their cooperation in creating and filming our Christmas 1985 Sheet Music Magazine cover.

"THE BIG BEAT"

Dear Mailbox,

Please give me the address of a place where I can buy full, big band music.

Sincerely yours,
Mr. Anthony Gary Bonds
Vacaville, California

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Hialeah, Florida 33014

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Milwaukee, Wisconsin 53213

Jenson Publications
2770 South 171st Street
New Berlin, Wisconsin 53151

Kendor Music, Inc.
Main & Grove Sts.
Delevan, New York 14042

Kendor Music offers free demo records of their jazz and concert band music. If you are interested in dance band music from the '20s and '30s, Vince Giordano has some duplicates he is willing to part with. (See our February 1986 issue featuring Vince Giordano and the Nighthawks.) For information, write:

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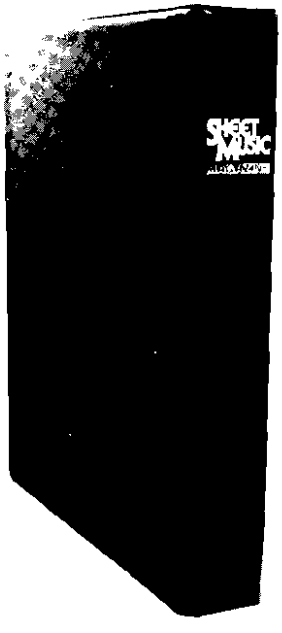

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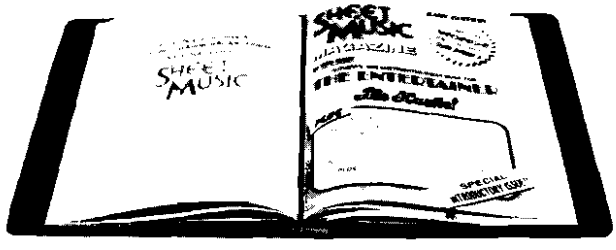
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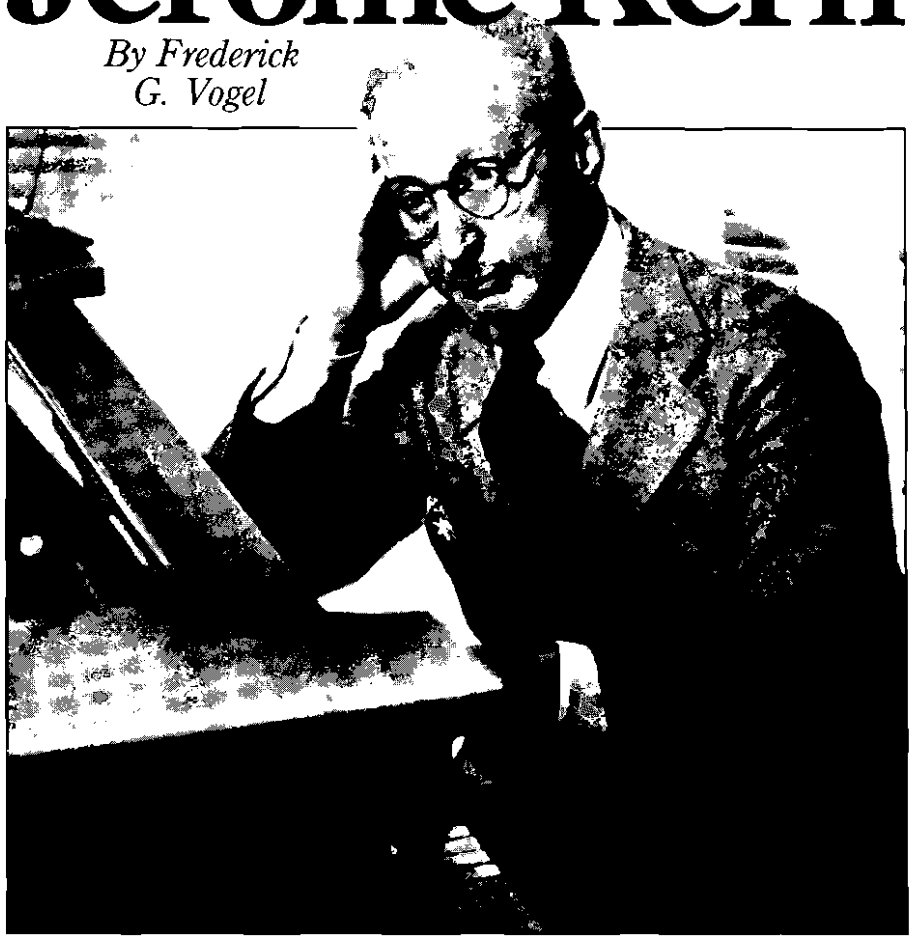
More And More Jerome Kern

By Frederick G. Vogel



JEROME DAVID KERN.

Merely speak these three simple words and then listen to the melodies they evoke. The same can also be said of the name Florenz Ziegfeld. And, when these two Broadway superstars got together for *Show Boat*, which opened at Flo's own year-old mid-Manhattan theater on December 27, 1927, the audience seemed to recognize intuitively that the American musical had just been elevated to the status of a fine art.

Even taking into account the original story by Edna Ferber, the lyrics of Oscar Hammerstein II—as professional as any ever written for the stage, and the performances of Charles Winninger, Helen Morgan, and Edna Mae Oliver, it was Kern's melodies that captivated the critics and first-nighters. And, as things turned out, practically every song became a standard: "Ol' Man River," "You Are Love," "Make Believe," "Why Do I Love You?", "Can't Help Lovin' Dat Man," and "Life Upon the Wicked Stage."

Yes, the show also included "My Bill," one of the great torch songs, so identified with Miss Morgan that she simply had to reprise it in the 1936 film version. This song, however, had been written by Kern and P.G. Wodehouse (who later created novels about a butler named Jeeves) in 1918 for another show, *Oh, Lady, Lady*; it was dropped from that score during the pre-Broadway tryouts, since it was felt to be too slow to fit into a farce like *Lady*. Yet, revised by Hammerstein with the title shortened to "Bill," the song remains as integral to *Show Boat* as the chorus' rousing salute to Cap'n Andy's Cotton Blossom as it rounds the bend and paddles into another sleepy riverfront hamlet.

Luckily for music lovers, Kern's enviable reputation does not rest solely on one stage show. Purchase any book of classic popular songs today and you'll find at least a dozen other Kern tunes among them. One would surely be "Smoke Gets in Your Eyes," which was debuted in 1933's *Roberta*, along with two other beauties: "Yesterdays" and "The Touch of Your Hand."

Another would be "All the Things You Are," ranked with the finest ballads ever written in this country. This 1938 tune appeared in a show—*Very Warm for May*—that was a commercial failure. That the song survived the meager seven-week run of the show to become a perennial favorite is a credit to the craftsmanship of its composer and, lest we forget, of Hammerstein, whose lyric is actually one of the great love poems of the 1930s.

The reader is free to choose other favorites from Kern's list of superlative standards. How about "The Song Is You," or "She Didn't Say Yes," or maybe "I've Told Ev'ry Little Star," "A Fine Romance," or the cheerfully optimistic "Pick Yourself Up"? Or, delving into the Humming Twenties, there's "Why Was I Born?" and two of the hits he wrote for Marilyn Miller: "Who?" and the plaintive "Look For the Silver Lining," which such a redoubtable modern composer as David ("Laura") Raksin acclaims as one of popular music's all-time best.

Kern was indeed a master tunesmith, and an innovative and influential one at that. George Gershwin readily admitted a debt of gratitude to Kern, whose musicals he enjoyed and studied. Victor Herbert saw the young man as his eventual successor as dean of the American musical. And such later first-rate melody-makers as Vincent Youmans and Richard Rodgers realized that it was Kern who had almost single-handedly replaced the Viennese style operetta on the American stage with something vastly different from the usual offerings of contemporaries like Rudolf Friml, Sigmund Romberg, and Herbert himself.

The major site of Kern's pioneering was the hallowed Prince Theatre on West 39th Street between Broadway and Sixth Avenue. Seating only 299, the tiny playhouse imposed restrictions on producers, librettists, and composers, forcing them to concoct "intimate" or low-key shows. Kern not only welcomed the challenge; he also surmounted it, and laid the foundation for the modern American musical comedy.

Henceforth, under Kern's watchful eye, the typical overpopulated Broadway pit orchestra and chorus line were severely reduced in size, with most of the dancing and singing performed by cast members with speaking parts. Librettos were sturdily constructed, usually set in the present, and able to stand by themselves as straight plays. Songs were no longer inserted haphazardly in-

to a play for decoration, but were used to advance the plot or "flesh out" the characters through the lyrics.

The action took place not in a fairyland, but in America. (As if to buttress his conviction that the United States could serve as an appropriate setting for musicals, Kern's *Oh, Boy!* contains his delectable little ditty of a love song entitled "Nesting Time in Flatbush," which refers to a part of Brooklyn as yet unexplored by Friml, Romberg & Co.)

As for the parts played by the cast, they promptly became all-American—even average all-American, and not copies of run-of-the-mill princes, merry widows, and pretenders to some European throne. If the second male lead proved to be a cad despite his charm, well, the fellow was a graduate of Yale, not Oxford. And the songs, though correctly labeled "high brow" when contrasted with the growing number and popularity of rag tunes, were comparatively easy to sing, even by youngsters who had not been trained for a career at the Metropolitan Opera House—then only a half-block west of the Princess.

His first Princess musical, *Nobody Home*, in 1914, was followed by a succession of "little" shows that gave birth to many of Kern's most delightful tunes. Probably the best remembered is "Till the Clouds Roll By," also from *Oh, Boy!*, which MGM picked up 30 years later as the title of Kern's film "biography" starring Robert Walker as the composer. That Kern was a prolific writer is confirmed by the fact that, between 1914 and 1920, he wrote an average of four complete scores a year.

He was a most demanding collaborator to work with — some called him a martinet.

Trained at New York College of Music and in Germany, Kern was an accomplished musician even before he began composing in the first decade of this century. But the times were not kind to him. He fell victim to long and demeaning stints as a song plugger and rehearsal pianist. Major Broadway producers, such as Charles Frohman, were smitten by everything British, including musicals, and refused to listen to the submissions of a native New Yorker like Kern, regardless of his obvious talent.

So the adventuresome and supremely confident youngster dutifully hopped a ship to England and interpolated the smash hit "How'd You Like to Spoon With Me?" in the London *Gaieties* of 1906. Even Frohman was impressed with it and invited the 21 year old Kern to accompany him back to New York, where, for the next several seasons, he interpolated still more songs into British imports. His reputation now growing, he finally put his indelible stamp on musical comedy by writing an acknowledged gem for America's stage sweetheart, Julia Sanderson. The show was *The Girl From Utah* and the song was "They Didn't Believe Me." Now in its 72nd year, the song is a tribute to the incredible staying power of many of Kern's melodies.

Among the first of the Broadway composers to go west with the advent of talking—and singing—pictures, Kern met quick disappointment with his initial screen effort, a 1930 oddity called *Men in the Sky*, a box office and musical failure. He returned to New York wrote three stage hits in a row, and in 1935 took off again for Hollywood. This time he did just fine, thank you.

RKO was translating his *Roberta* into a film vehicle for the up-and-coming dance duo of Astaire and Rogers. For them Kern added "I Won't Dance" and "Lovely to Look At" to his original stage score. The latter song was one of three nominations for the 1935 Academy Award for best song. It didn't win, but Kern was well on his way to becoming a Hollywood, as well as Broadway, immortal.

In the next 11 years he received six more Oscar nominations. The also-rans—"Dearly Beloved," "Long Ago (and Far Away)," "More and More," and "All Through the Day"—lovely as they are, pale in comparison with his two winners.

The first, in 1936, was for "The Way You Look Tonight," which Fred sings to Ginger in *Swing Time*. Unquestionably one of the most beautiful of all Oscar winners, the melody brought tears to the eyes of Dorothy Fields, who had been assigned to write the lyric. RKO, however, decided to use it to highlight a comic sequence. As film buffs know, an unglamorous Ginger is washing her hair while Fred, kept apart from his new love by a closed door, pleads with her to "keep that breathless charm" and forever look just the way she does then and there.

His second winner, "The Last Time I Saw Paris," appeared in an otherwise all-Gershwin score for *Lady Be Good* in 1941. Although Hammerstein's mesmerziing lyric, sung by Ann Sothern, remains a classic of compression and nostalgia (he recalls how the city's trees were "dressed for spring" on his last visit), today's listener misses much of its impact unless the fall of France in 1940 is recalled. Only then can the tragic relevance of that incident underscore the power of the closing lines: "No matter how they (the Nazis) change her, I'll remember her that way."

Kern's "Can I Forget You?" was the hit of Irene Dunne's *High, Wide and Handsome* in 1937, but, to many critics, a companion song, "Folks Who Live on the Hill," need not take a back seat to any of the tunes Kern wrote. Another impressive one, stirring as well as lyrical, is "And Russia Is Her Name," composed when the U.S. and the U.S.S.R. were wartime allies, which served as the major theme of MGM's *Song of Russia* with Robert Taylor.

Indeed, so highly esteemed are Kern's film songs that a new Broadway revue, *Jerome Kern Goes to Hollywood*, has been scheduled, at the time of this writing, to open in late January at the Ritz Theatre.

Composer Vernon Duke may have described Kern in late 1932 as a "whitehaired, birdlike little fellow with a high-pitched voice," but the description, like Kern's looks, was deceptive. He was a most demanding collaborator to work with—some called him a martinet—but, to Kern's credit, it must be said that what he insisted on was always for the good of the show—and he was usually right. What he actually was, according to many persons who knew him, was the consummate professional with the perfectionist's disdain for amateurism and pretense.

Last year was the 100th anniversary of Kern's birth and the 40th of his death. Only 60 when he collapsed on a New York street, he had no identification on his unconscious body, which was removed unceremoniously to a public hospital on Welfare Island. It was only through the timely efforts of Hammerstein and other friends that Kern, who had revived briefly, was rescued from potential burial as an unknown.

To the end Kern evinced no diminution of powers whatever. He had been hired by Rodgers and Hammerstein to write the music for *Annie Get Your Gun*, and, in perhaps his last song, "Nobody Else But Me," composed for the 1946 revival of *Show Boat*, he displayed the same melodic gifts so obvious in his equally lively "Sunny" of 20 years earlier.

In the words of Eubie Blake, whom I interviewed in his Brooklyn townhouse in 1978: "You ask how I regard Jerry Kern? How do you regard the moon and the stars? He and his music—they were both great. Absolutely great!"

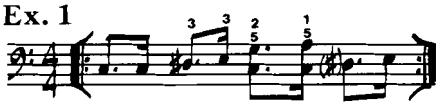
Stridin' the Blues: Boogie!

By Judy Carmichael

To some extent, the early blues piano styles reflected the influence of other instruments. Banjo and guitar figures found their way into many pianists' vocabulary, and were developed into a blues piano style called boogie-woogie. Peter Johnson, Albert Ammons and Count Basie were three of the greatest pianists to synthesize the various stride and boogie styles into exciting, rhythmically powerful music.

The most characteristic feature of boogie-woogie is the use of recurring bass patterns. The repetition of these patterns gives boogie-woogie that wonderful, unique drive.

The following are five basic boogie-woogie bass patterns. Practice these until they become so automatic that your left hand operates without conscious thought. This will leave your mind free to create right hand patterns.

Ex. 1

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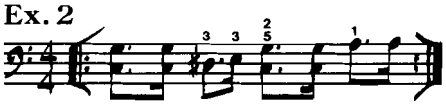
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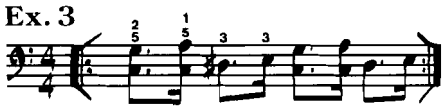
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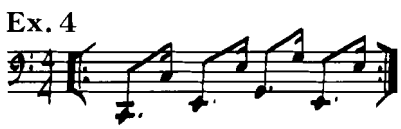
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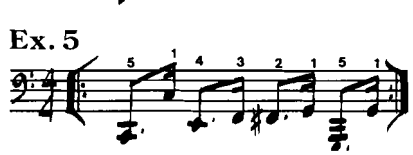
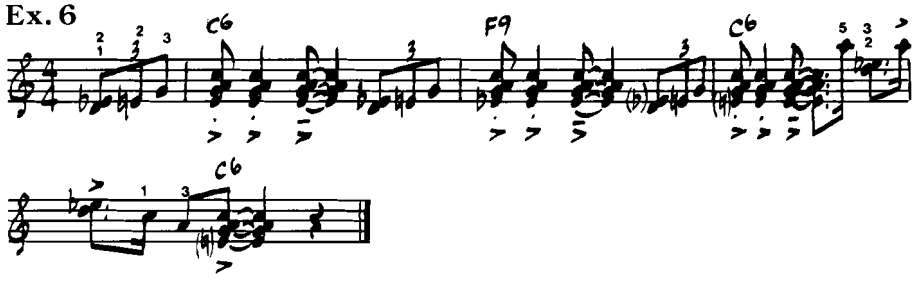

Remember, what makes boogie-woogie effective is that relentless beat. Like stride, boogie can be spoiled by a tempo that's too fast. Listen, and feel the rhythm. Picture yourself dancing to that boogie beat. If you visualize yourself gasping for air, you're playing too fast!

Once you find a comfortable tempo and can play the figures well, add the right hand ideas from examples 6-9. Experiment. Try playing one chorus with a stride bass and follow with a boogie chorus.

The blues and boogie-woogie are expressive music. How are you feeling today? Get in touch with yourself, and let it come through the music. Our emotions are constantly changing, and jazz is a wonderfully free musical form that not only allows, but insists on the expression of those changes.

Be free with this music, and have a ball!

Ex. 6

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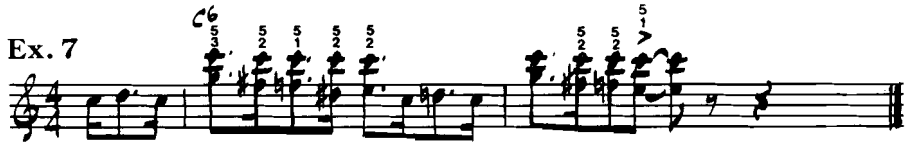
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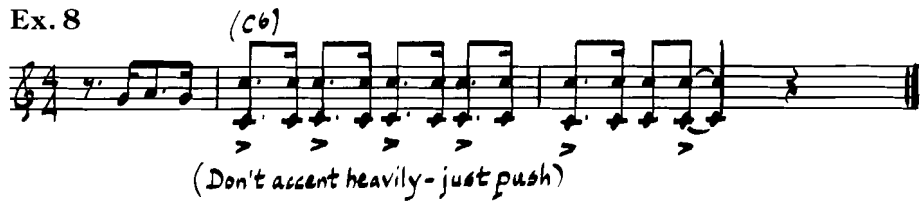
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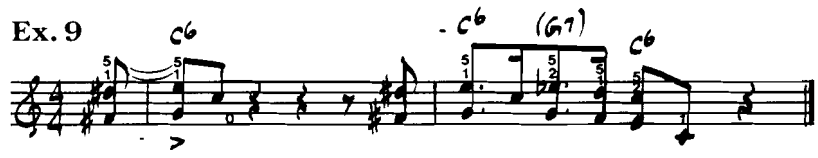
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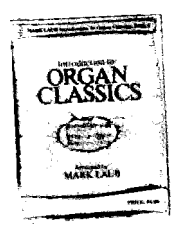

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I've Told Ev'ry Little Star

This standard emerged from Kern's 1932 musical "Music In The Air." The cast included Al Shean and Walter Slezak. Operetta-like, the scene is set in a Bavarian village wherein dwell such characters as a school teacher, an actor and a prima donna. Several numbers in this musical are written in the styles of the German folk song and the beer hall tune.

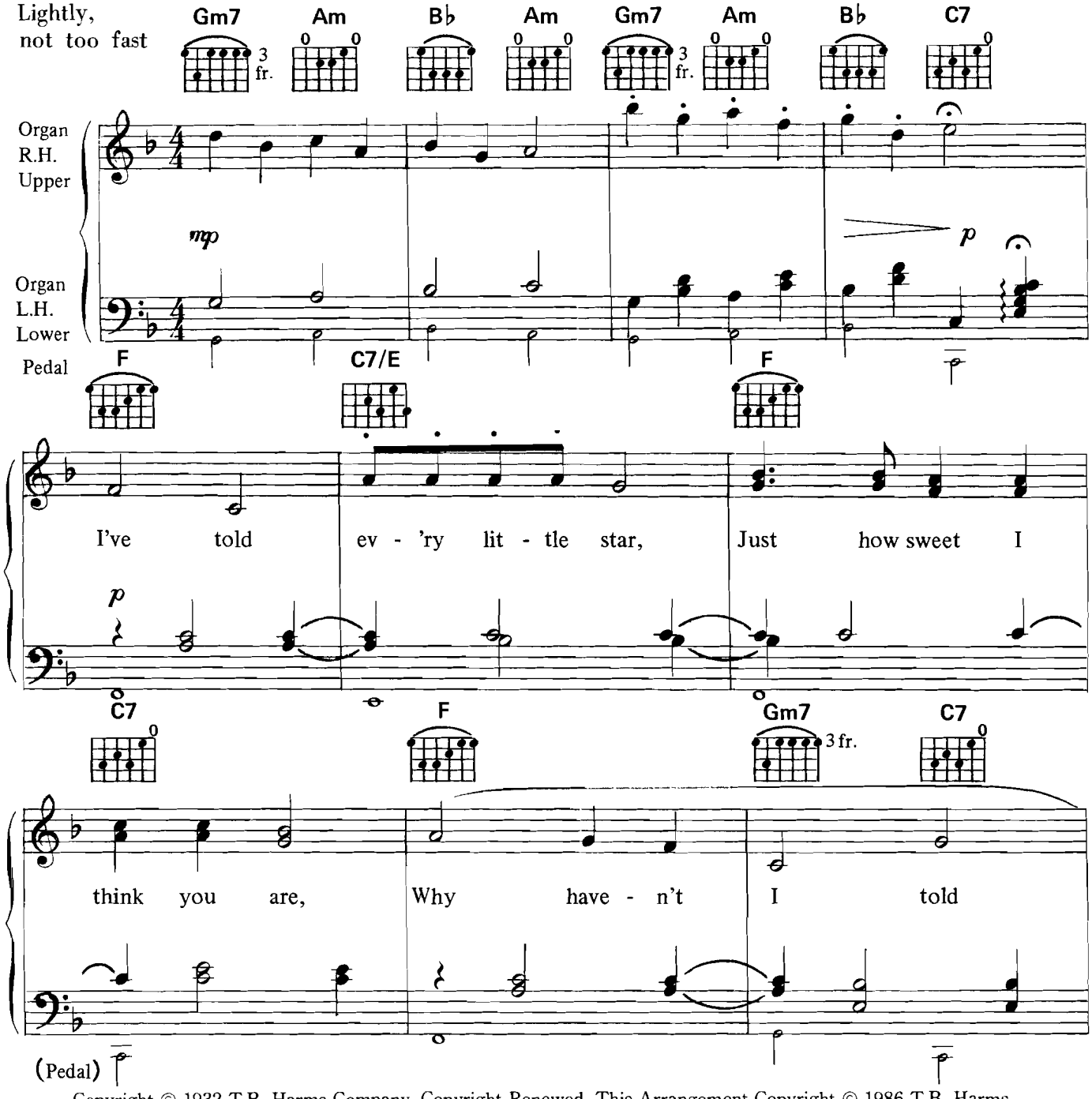
This arrangement is playable on both piano or organ. Pianists should ignore the small organ pedal notes indicated in the bass clef.

Standard Organs
Upper: Flutes/Strings 8' — 2' (opt. bells)
Lower: Horn Diapason 8'
Pedal: Bourdon 16'
Vibrato: Full
Rotary Speaker: Fast

Drawbar Organs
Upper: 00 6532 221 (opt. bells)
Lower: 00 5322 110
Pedal: 42
Vibrato: Full
Rotary Speaker: Fast

Arranged for Piano or Organ by Dave Kopp

Music by JEROME KERN
Words by
OSCAR HAMMERSTEIN II

Lightly, not too fast

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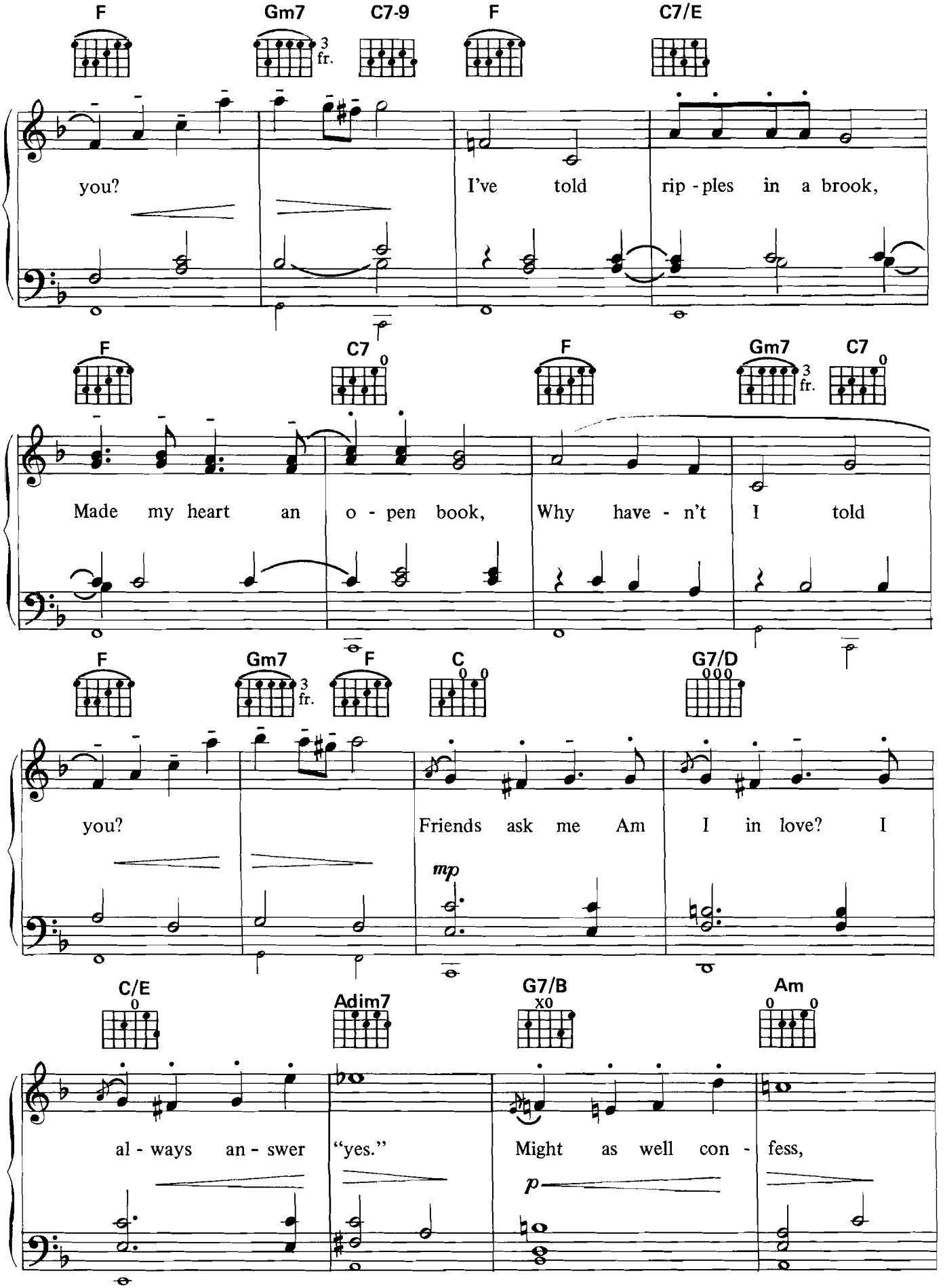
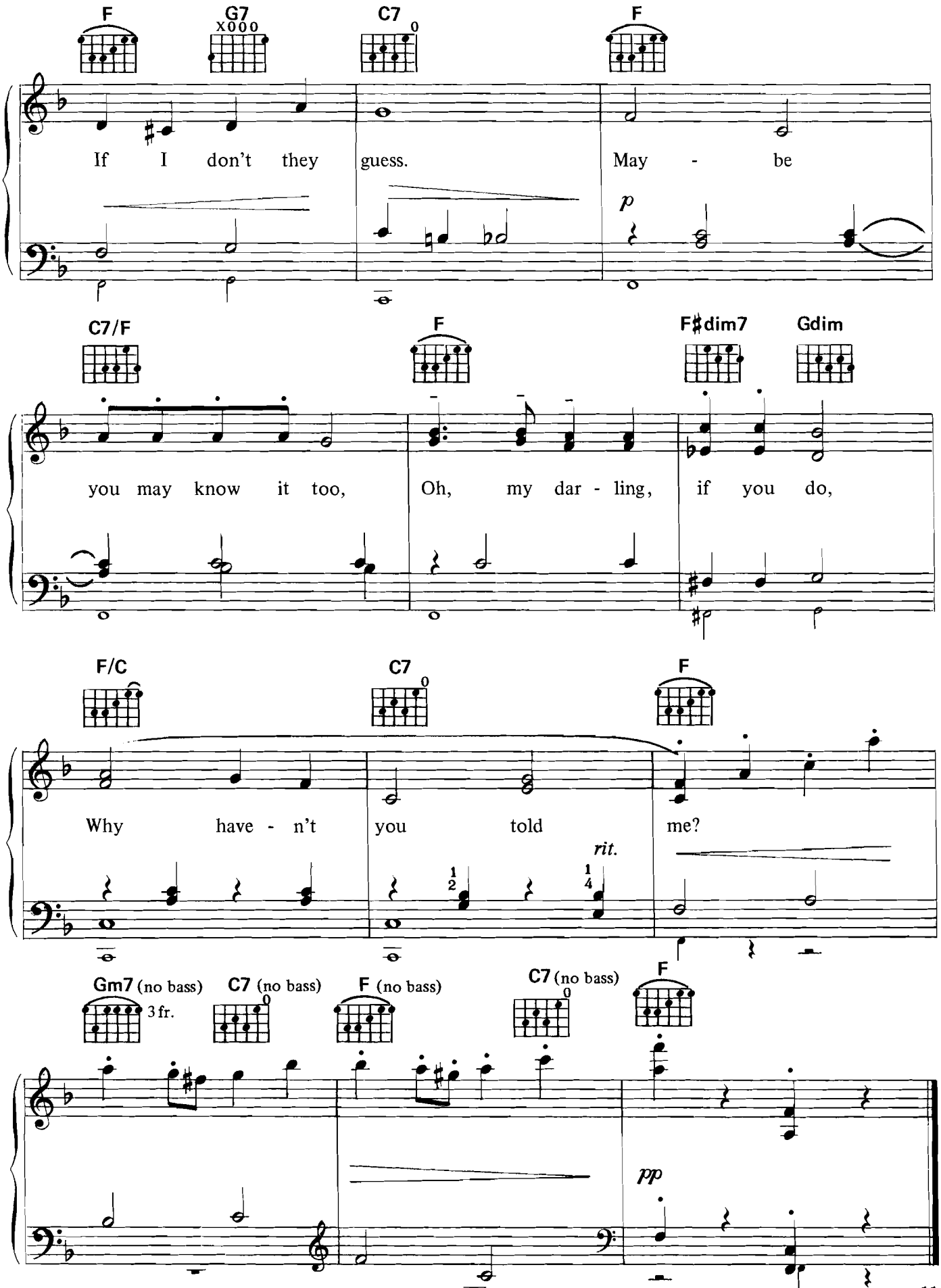

F
Gm7
3 fr.
C7-9
F
C7/E
you?
I've told rip - ples in a brook,
F
C7
0
F
Gm7
3 fr.
C7
0
Made my heart an o - pen book,
Why have - n't I told
F
Gm7
3 fr.
F
C
0 0
G7/D
0 0 0
you?
Friends ask me Am I in love? I
mp
C/E
0
Adim7
G7/B
x0
Am
0 0
al - ways an - swer "yes."
Might as well con - fess,
p

F
G7
xooo
C7
0
F
If I don't they guess. May - be
p
C7/F
F
F♯dim7
Gdim
you may know it too, Oh, my dar - ling, if you do,
F/C
C7
0
F
Why have - n't you told me?
rit.
1
2
1
4
Gm7 (no bass)
3 fr.
C7 (no bass)
0
F (no bass)
C7 (no bass)
0
F
pp

I'm Old Fashioned

In the 1942 film, "You Were Never Lovelier," Fred Astaire dances his way into Rita Hayworth's heart. This song gave her the opportunity (in the midst of all that tapping and whirling) to tell him a little bit about herself. Cast also included Adolphe Menjou and Xavier Cugat and his orchestra.

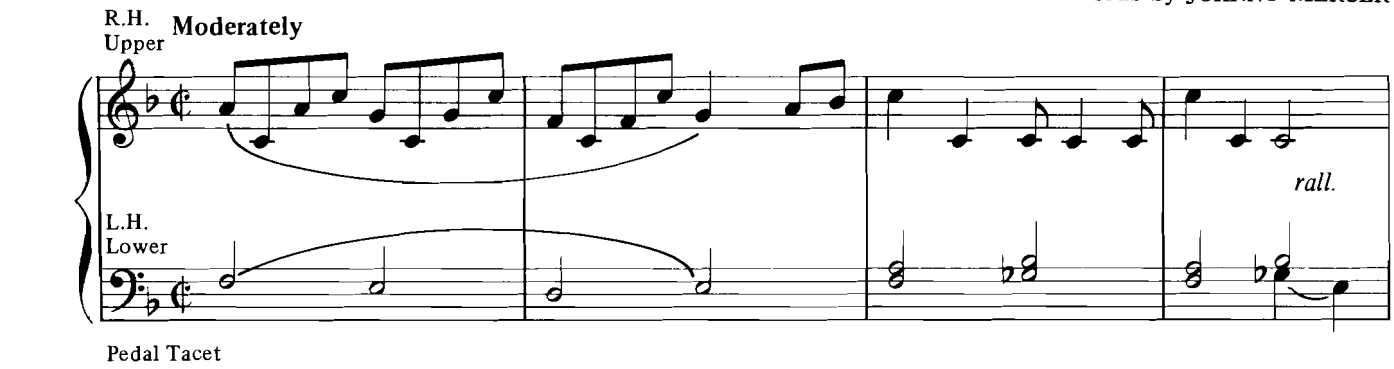
This arrangement is playable on both piano or organ. Pianists should ignore the small organ pedal notes indicated in the bass clef.

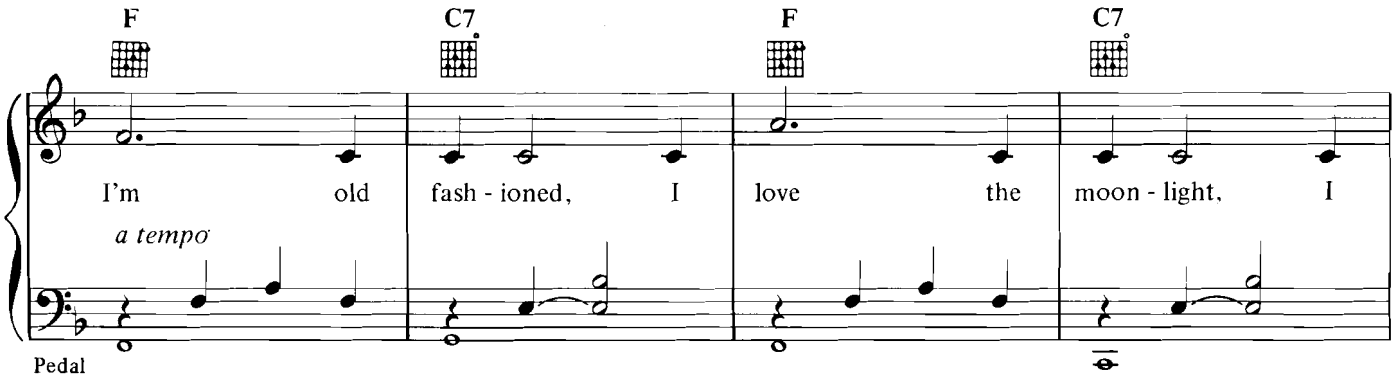
General Electronic/Pipe Organs
Upper: Flute 8', Violin 8'
Lower: Reed 8', Flute 4'
Pedal: Flute 16', 8'
Vibrato: On/Normal

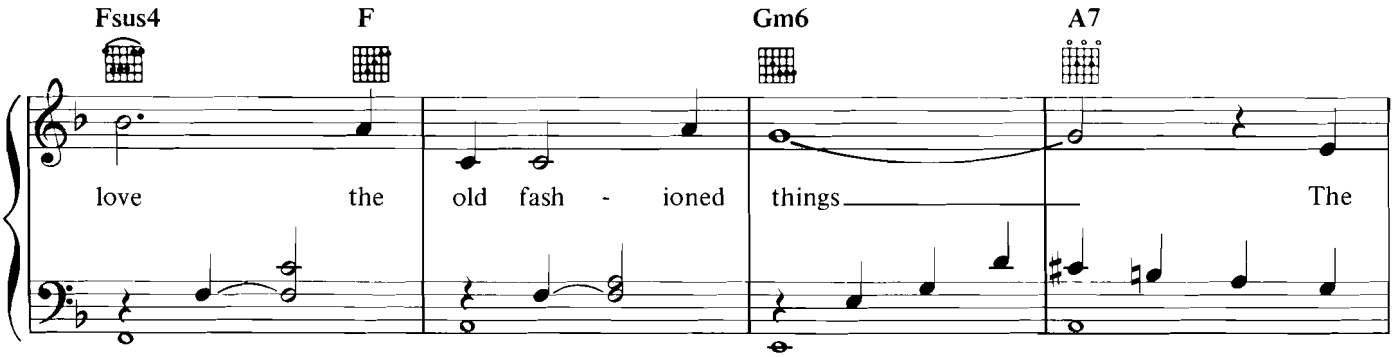
Drawbar Organs
Upper: 00 8705 000
Lower: (00) 7645 00(0)
Pedal: 46
Animation: Leslie On. Upper/Lower
Organ: Brilliance. Reverb. 1

Arranged for Piano or Organ by Mark Laub

Music by JEROME KERN
Words by JOHNNY MERCER







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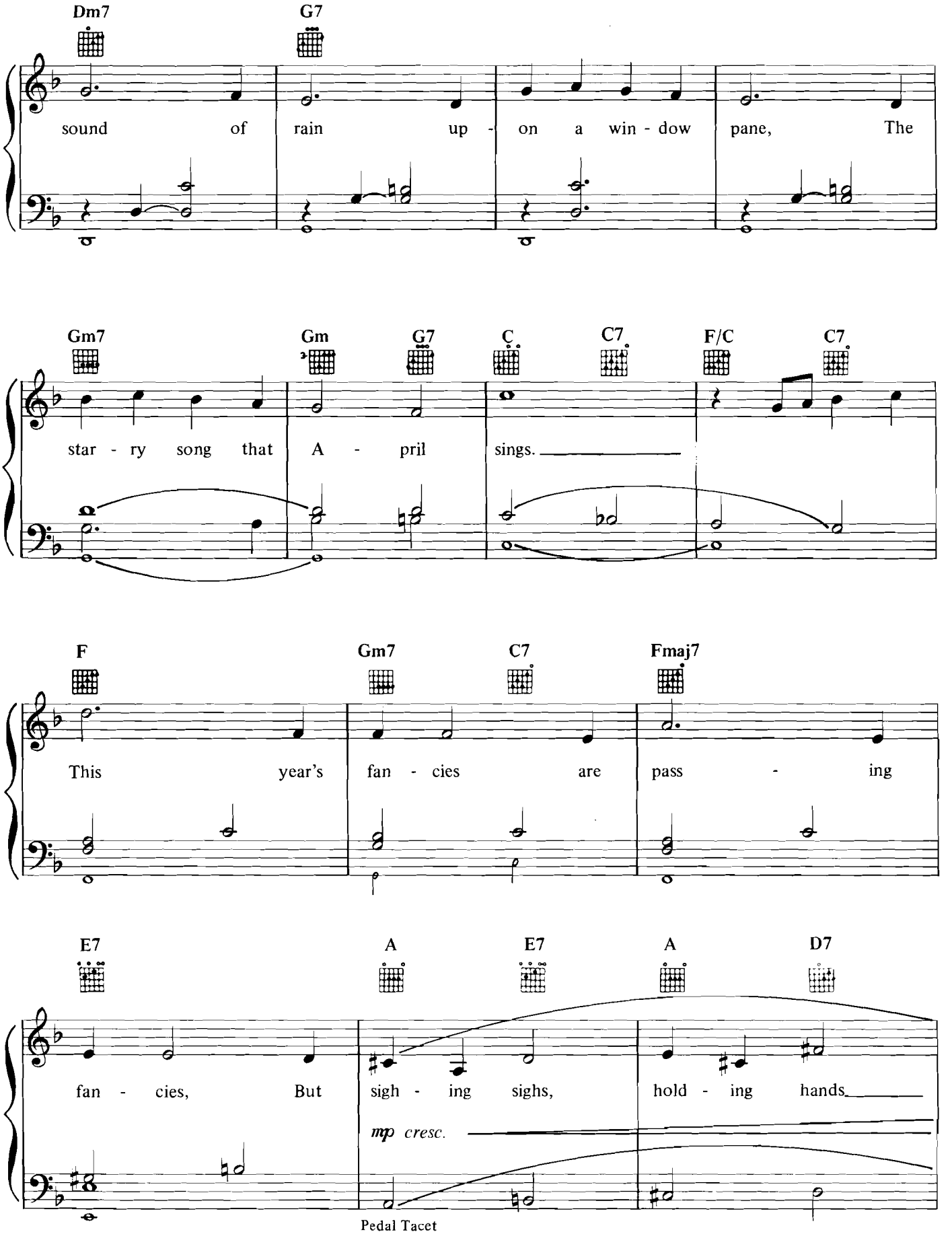
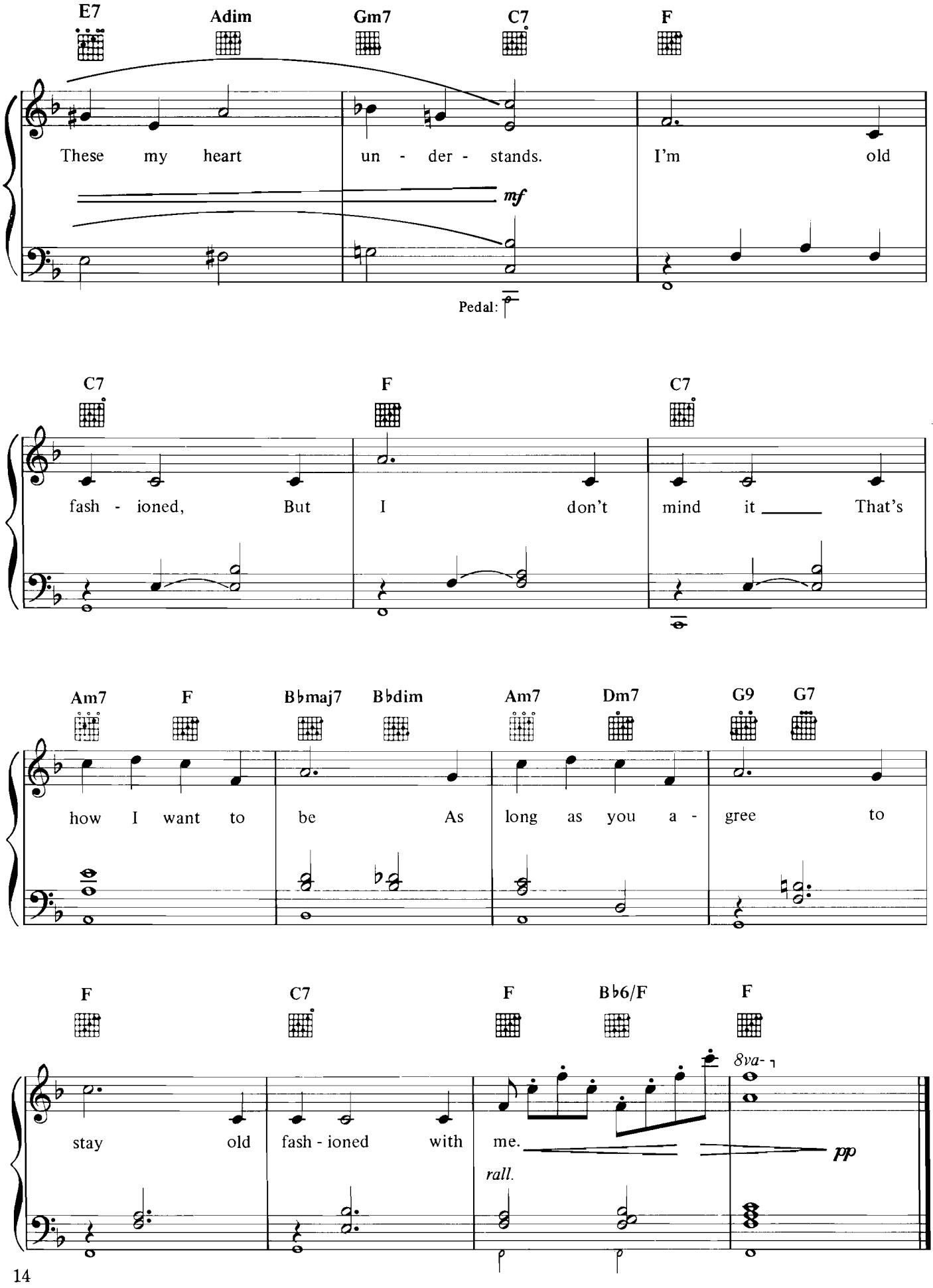

Dm7
G7
sound of rain up - on a win - dow pane, The
Gm7
Gm
G7
C
C7
F/C
C7
star - ry song that A - pril sings.
F
Gm7
C7
Fmaj7
This year's fan - cies are pass - ing
E7
A
E7
A
D7
fan - cies, But sigh - ing sighs, hold - ing hands.
mp cresc.
Pedal Tacet

E7
Adim
Gm7
C7
F
These my heart un - der - stands. I'm old
mf
Pedal:
C7
F
C7
fash - ioned, But I don't mind it That's
Am7
F
B♭maj7
B♭dim
Am7
Dm7
G9
G7
how I want to be As long as you a - gree to
F
C7
F
B♭6/F
F
stay old fash - ioned with me.
8va
pp
rall.

Till The Clouds Roll By

In 1917, this song debuted in Jerome Kern's box office smash, "Oh Boy," which ran for 463 performances. 30 years later, the cloud carpet was rolled out once more as Robert Walker starred in MGM's film biography of Kern, entitled "Till The Clouds Roll By."

This arrangement is playable on both piano or organ. Pianists should ignore the small organ pedal notes indicated in the bass clef.

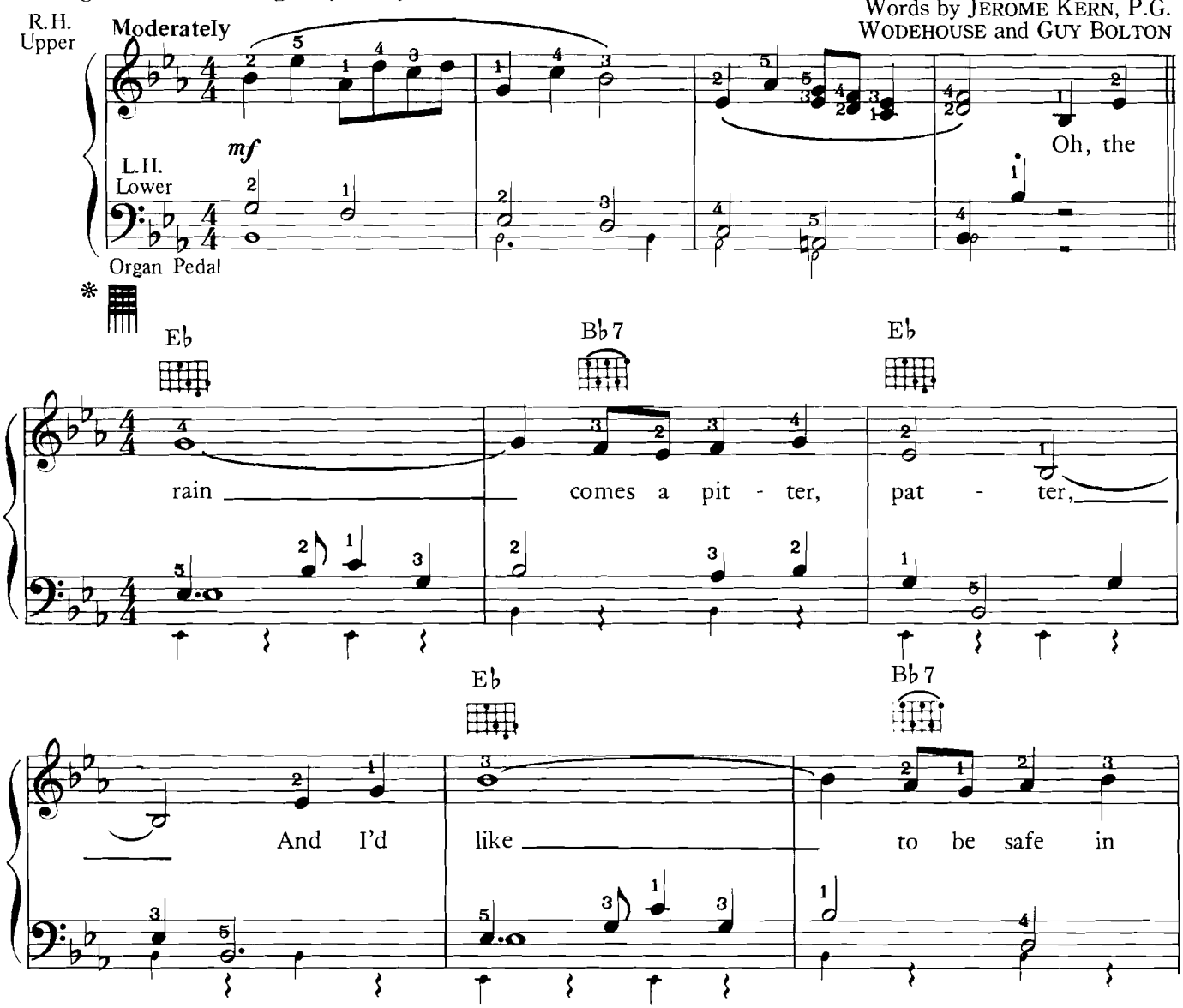
SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: Strings 8'
Lower: Melodia 8'
Pedal: 8'
Vibrato: Normal

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: 00 8222 232
Lower: 00 4302 000
Pedal: 4-3
Vibrato: Normal

Arranged for Piano or Organ by Marty Gold

Music by JEROME KERN
Words by JEROME KERN, P.G. WODEHOUSE and GUY BOLTON

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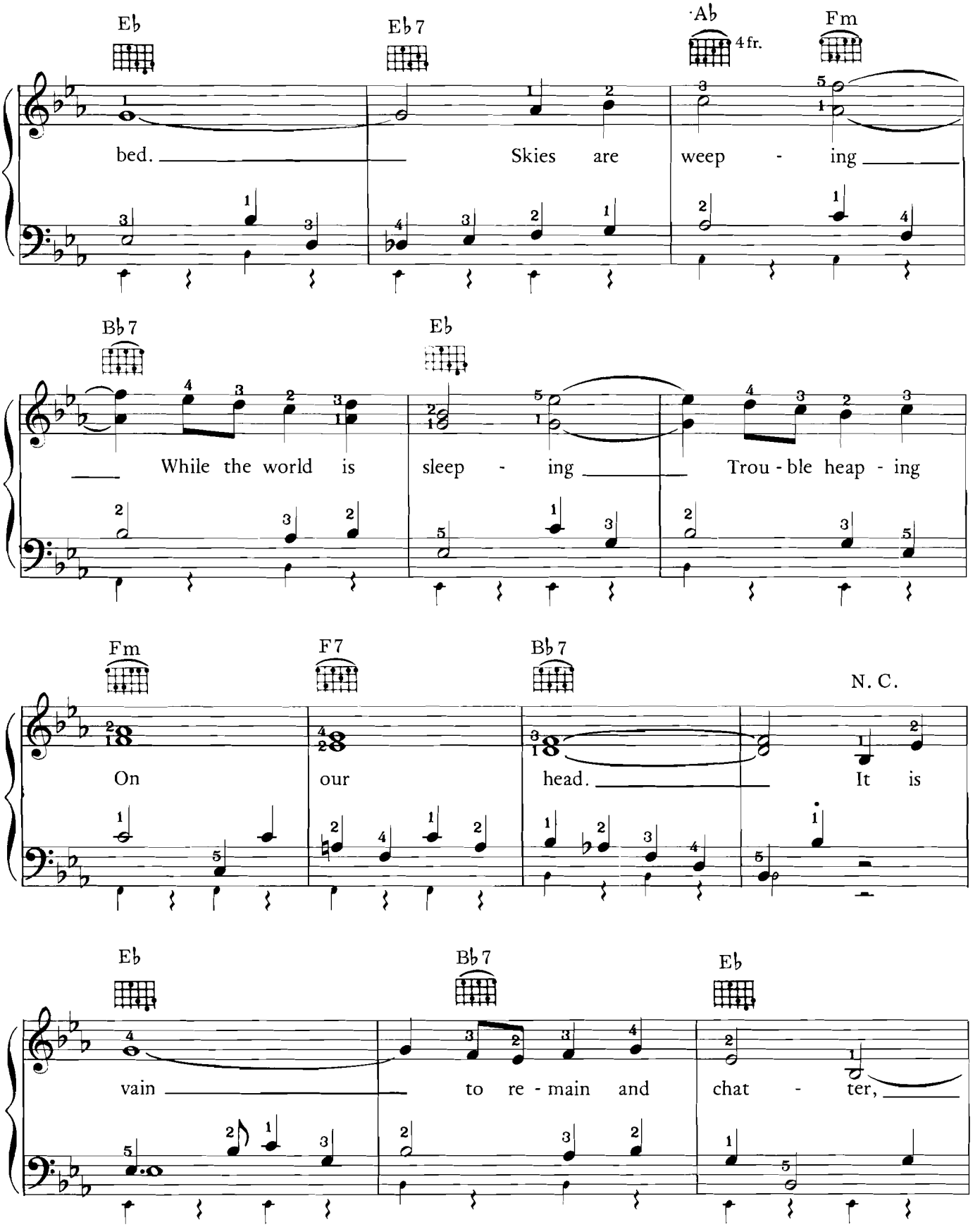
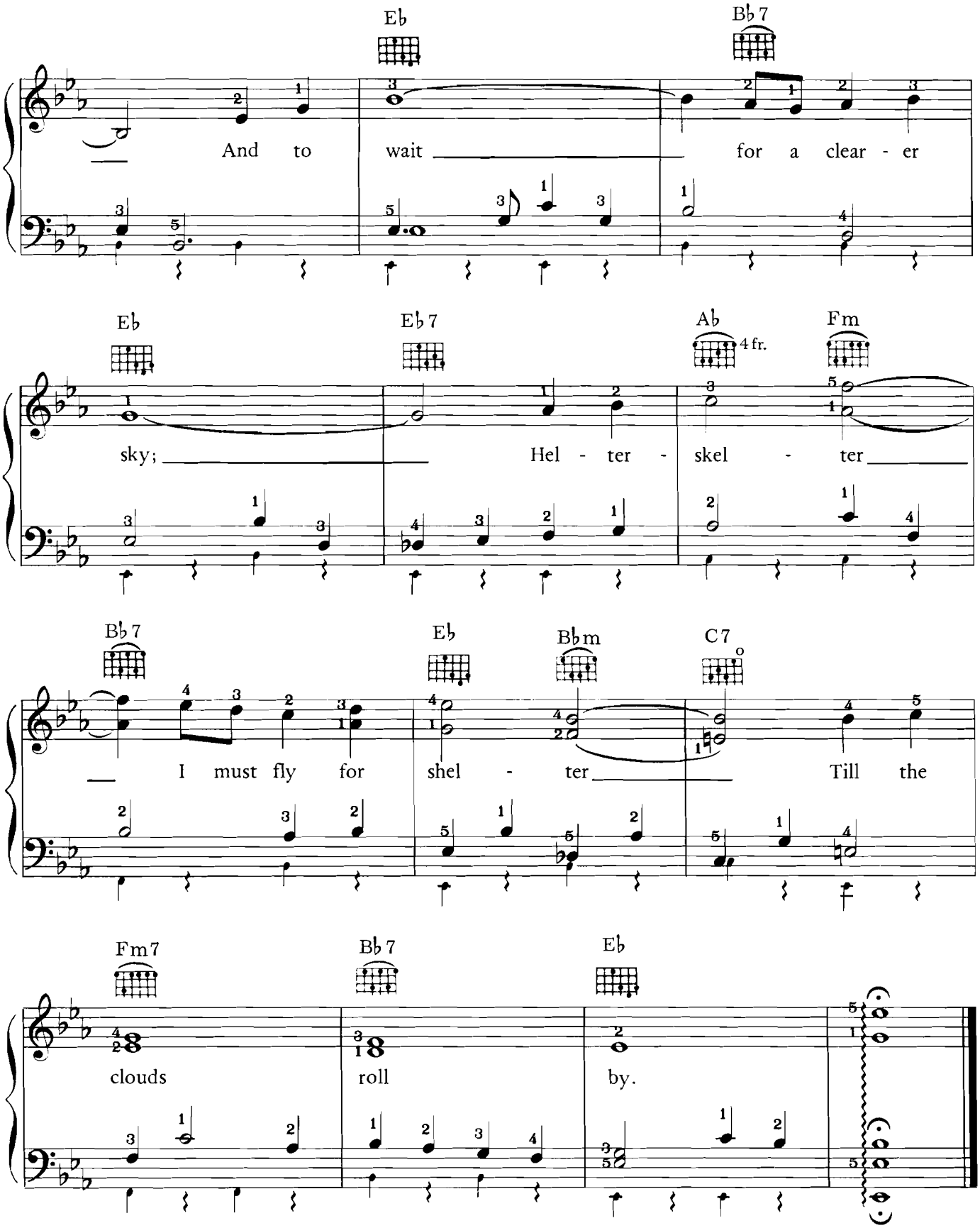

E♭
E♭7
A♭
4 fr.
Fm
bed. Skies are weep - ing
B♭7
E♭
While the world is sleep - ing Trou - ble heap - ing
Fm
F7
B♭7
N. C.
On our head. It is
E♭
B♭7
E♭
vain to re - main and chat - ter,

E♭
B♭7
And to wait for a clear - er
E♭
E♭7
A♭
4 fr.
Fm
sky; Hel - ter - skel - ter
B♭7
E♭
B♭m
C7
I must fly for shel - ter Till the
Fm7
B♭7
E♭
clouds roll by.

Who?

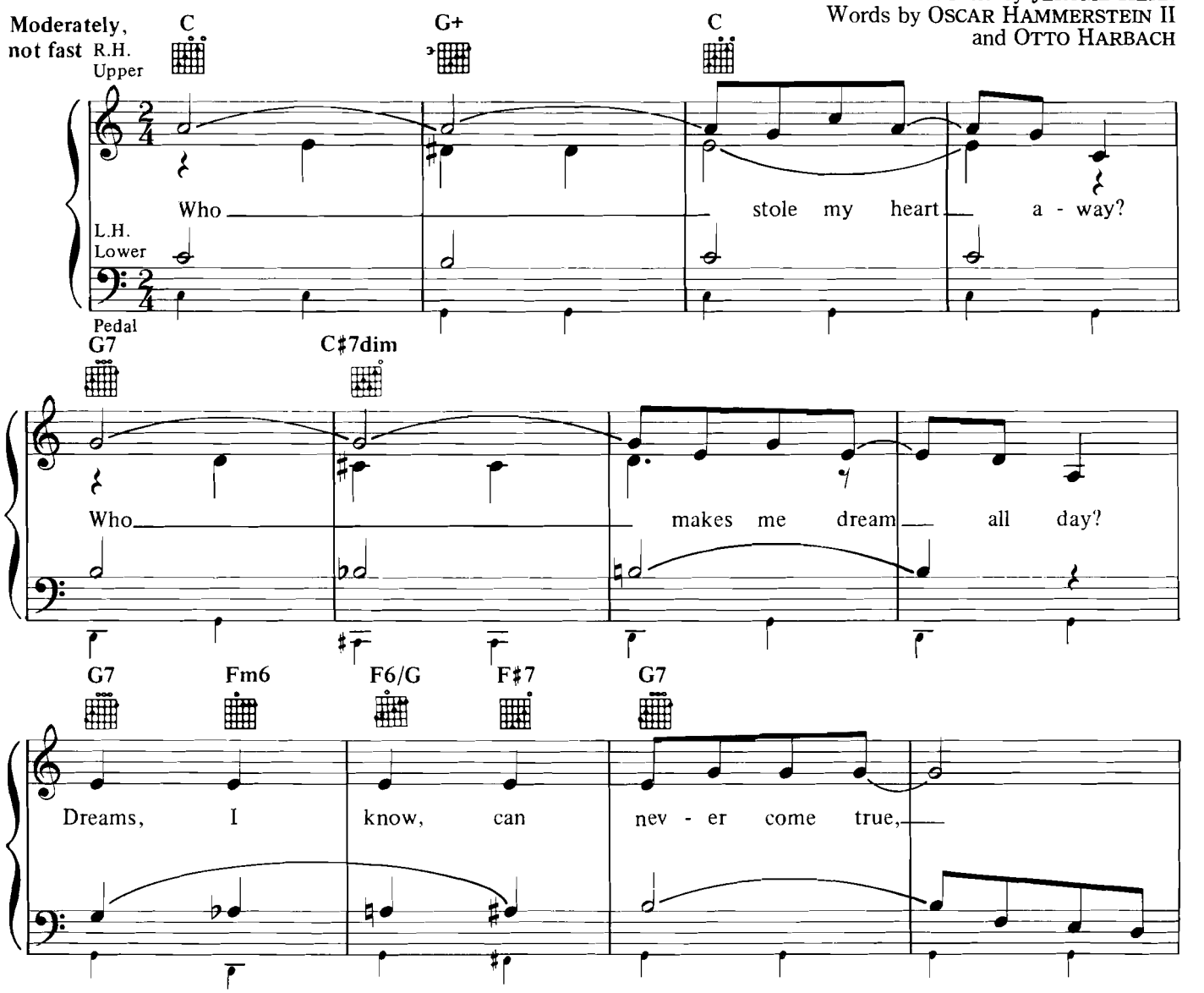
The melody of this song posed a problem for lyricist Hammerstein; it starts with a single note which lasts for nine beats. Hammerstein neatly met this challenge by using the word "who" five times in the refrain. (You try it!) Perhaps impressed by this achievement, it is rumored that Kern considered this to be Hammerstein's greatest lyric. From the Broadway musical Sunny *starring Marilyn Miller, Jack Donahue and Clifton Webb.*

This arrangement is playable on both piano or organ. Pianists should ignore the small organ pedal notes indicated in the bass clef.

General Electronic/Pipe Organs	Drawbar Organs
Upper: Flutes 8', 2', Clarinet 8'	Upper: 00 8608 006
Lower: Reeds & Strings 8', 4'	Lower: (00) 7676 345
Pedal: Flute 16', 8'	Pedal: 56
Vibrato: On/Normal	Animation: Leslie On. Upper/Lower
	Organ: Brilliance. Reverb. 1

Arranged for Piano or Organ by Mark Laub

Music by JEROME KERN
Words by OSCAR HAMMERSTEIN II
and OTTO HARBACH



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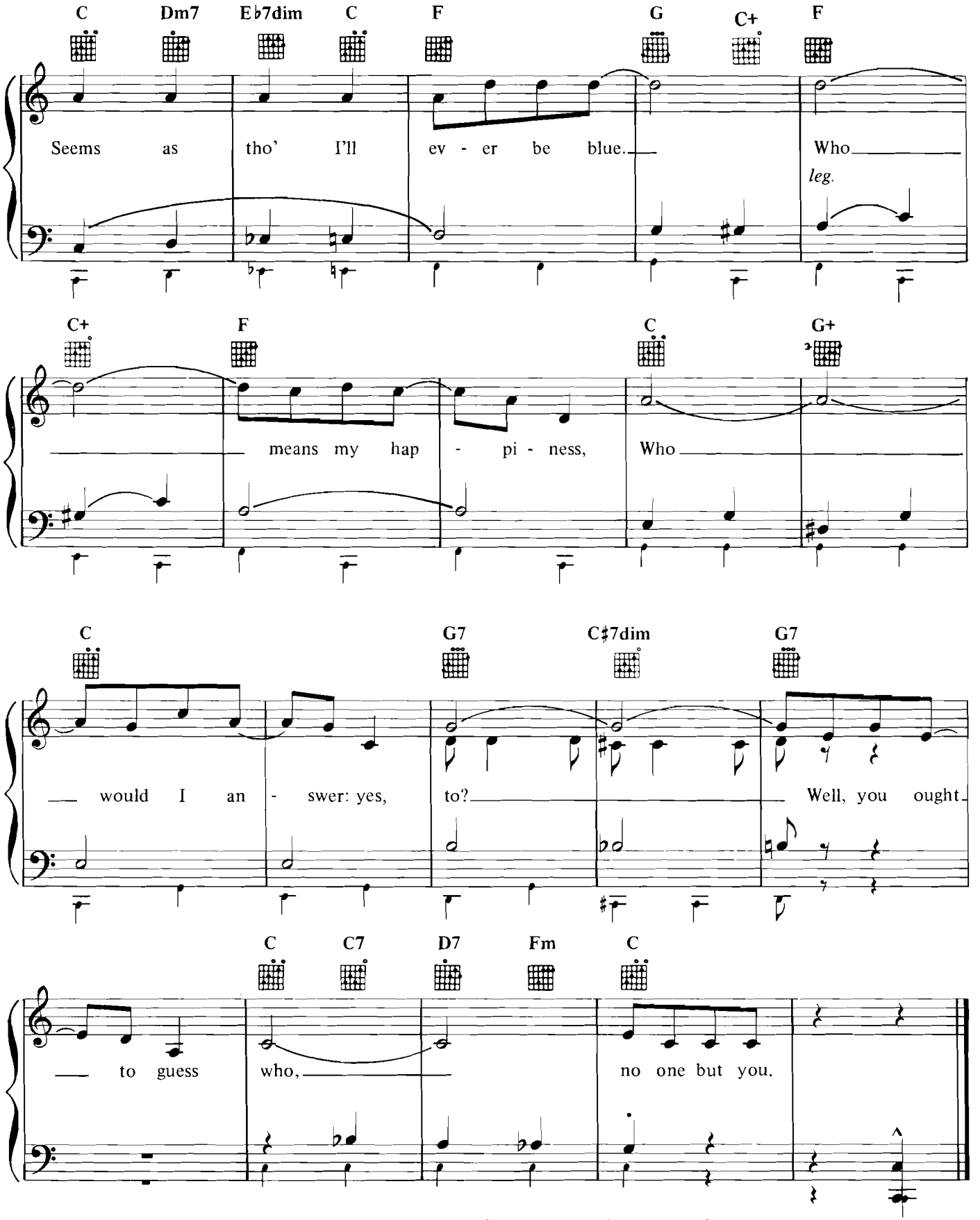
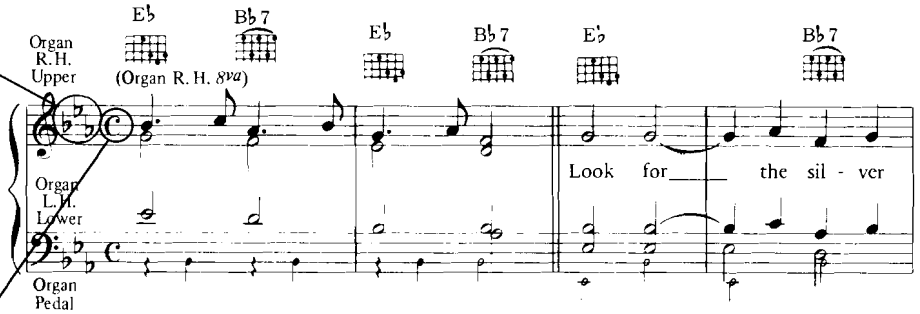
Tempo: Moderate, with "movement."
Registration: Where arrangements of this performance level are concerned, the simpler the registration, the better. While one has been suggested, it is recommended that the organist experiment on the instrument being played and adjust the registration to the capabilities of the equipment. Since most of this song contains a single note melody, use of a 16' tab with either Flutes, or Strings is acceptable. Use in moderation.

C Dm7 E♭7dim C F G C+ F
Seems as tho' I'll ev - er be blue. Who
leg.
C+ F C G+
means my hap - pi - ness, Who
C G7 C♯7dim G7
would I an - swer: yes, to? Well, you ought
C C7 D7 Fm C
to guess who, no one but you.

Chorus: The notes in the right hand, other than the melody, are carrying harmony and rhythm at the same time. This is quite often done. In conjunction with the left hand, these often form a complete 3 or 4 note chord, making the effect quite rich and full sounding.

Playing Tips for
Look For The Silver Lining

by Gail Masinda Hunt

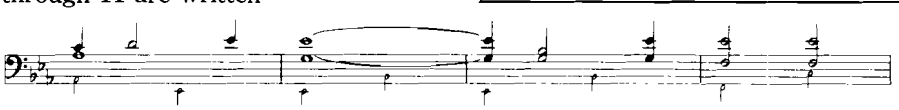
Key Signature: Very often, "easy" arrangements are written only in the keys of C, F, and G. To give the ears a little variety, here's a tune in the key of Eb major. In Eb major, there are three flats, Bb, Eb, and Ab. If playing in three flats is new to you, don't panic! This key is a favorite of many keyboardists. You'll find it "fits" under your hand quite easily.



Time Signature: Here's an old friend **C**, which means common time. Common time is another term for $\frac{4}{4}$ time; that is, 4 beats to the measure with each quarter note (♩) receiving one count.

Harmony: Even though most of this song is written with single notes in the right hand, you will still get the sound of two-part harmony (like a soprano and alto singing together) in many parts of this arrangement because of the parallel motion between the right and left hands. Take a look at measure 4, for example. If you play just the top note of the left hand with the right hand melody note, you'll hear the two-part effect. Listen for two-parts in other places in this song as well.

Especially For Organists: The lowest notes of the bass staff are the notes to be played with the pedals. They are written slightly smaller than the other notes (and are called cued notes). This should help to distinguish the pedal part from the left hand accompaniment. (Piano players will simply omit the cued pedal notes.)

Whenever there are common tones in the accompaniment, these notes should be played as tied notes. For example, measures 8 through 11 are written

but should be played

This will give your left hand a smoother and more professional sound.

Form: We've talked before about the standard form of a 32 bar (measure) song. The 32 measures are divided into 4 groups of 8 measures each. Usually, the first, second and fourth groups are very similar (if not exactly the same) and are named "A." The third section, consisting of new material is named "B." This gives us the song form AABA.

Compare that to the somewhat more unusual form found in *Look For The Silver Lining.* Again, we find a 32 measure song (following the 2 measure introduction) but those 32 measures are structured differently. You'll find, as usual, four groups of 8 measures each. The first group we'll name "A." But, the second group has new melodic material and is therefore named "B." The third group begins with the "A" material so we'll call it "A" also (even though it ends a little differently). The last group of 8 measures is totally different from anything that has gone on before. It is, therefore, given a different name, "C." So, while most songs are of the AABA form, this one is ABAC! And remember, not even the two "A" sections are alike throughout!

When a song is made up of many different sections, the composer needs to tie it all together somehow. One common device is to use the same chord progression in the accompaniments, but change the melody. Another method frequently used, and the one we find in this example, is rhythmic unity. Notice how, even though the melody and harmony notes vary, the rhythmic pattern of ♩♩|♩♩♩♩|♩♩ is repeated over and over again. This repetition keeps all the different parts sounding as if they all belong in the same song.

Chords: Okay, chord readers. Here are the chords and their recommended playing positions.

Eb = Eb G Bb
Bb7 = F Ab Bb D
Ab = Eb Ab C
Fm7 = Eb Ab C F
Cm = Eb G C
F7 = Eb F A C
Eb7 = Eb G Bb Db
Db = F Ab Db

Registration: Here are some suggested registrations for both tab and tonebar organs. Feel free to modify them to suit your own instrument, the acoustics for your room, and your personal preference.

Tab Organs
Upper: Flute 16'8'4
Lower: Flute 8'4', String 8'
Pedals: Flute or Diapason 8'
Pedal Sustain
Vibrato: on, full
Reverb. on

Tonebar Organs
Upper: 808263200
Lower: (00) 7532100
Pedal: 46
Pedal Sustain
Vibrato or Tremolo: on, full
Reverb.

Enjoy!

Look For The Silver Lining

This beautiful song was featured in Kern's 1920 musical, "Sally," which starred Marilyn Miller in a lavish production by Florenz Ziegfeld. In 1946, it was Judy Garland who looked for the silver lining in the film biography of Kern, "Till The Clouds Roll By."

This arrangement is playable on piano (top two staves) or organ (first and third staves).

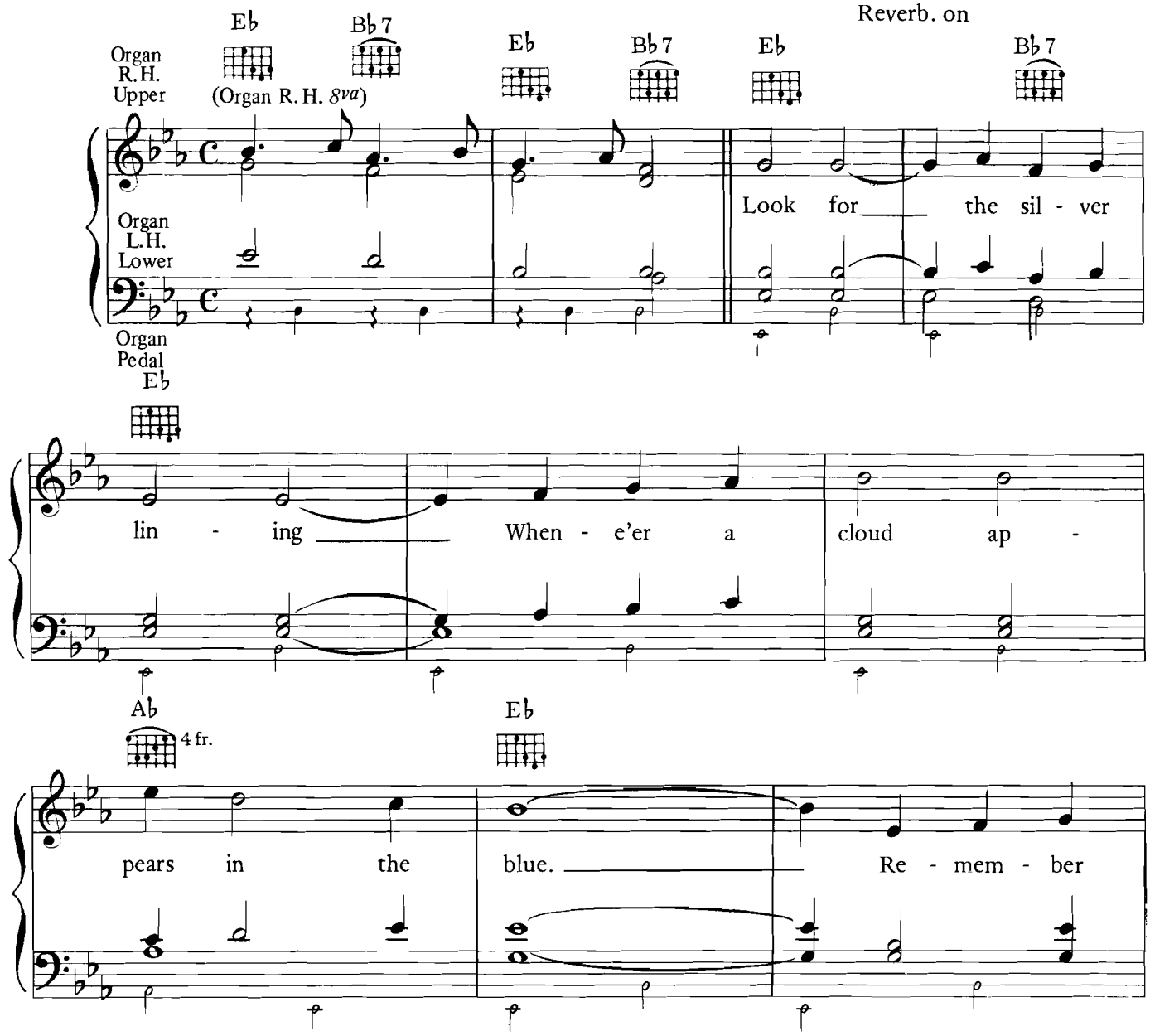
Arranged for Piano or Organ by Gail Masinda Hunt

Music by JEROME KERN
Words by BUD DESYLVA

SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: Flute 16', 8', 4'
Lower: Flute 8', 4', String 8'
Pedal: Flute 8', or Diapason 8', Pedal Sustain
Vibrato: On, full; Reverb. on

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: 80 8263 200
Lower: (00) 7532 100
Pedal: 46 Pedal Sustain
Vibrato: or tremolo on full
Reverb. on

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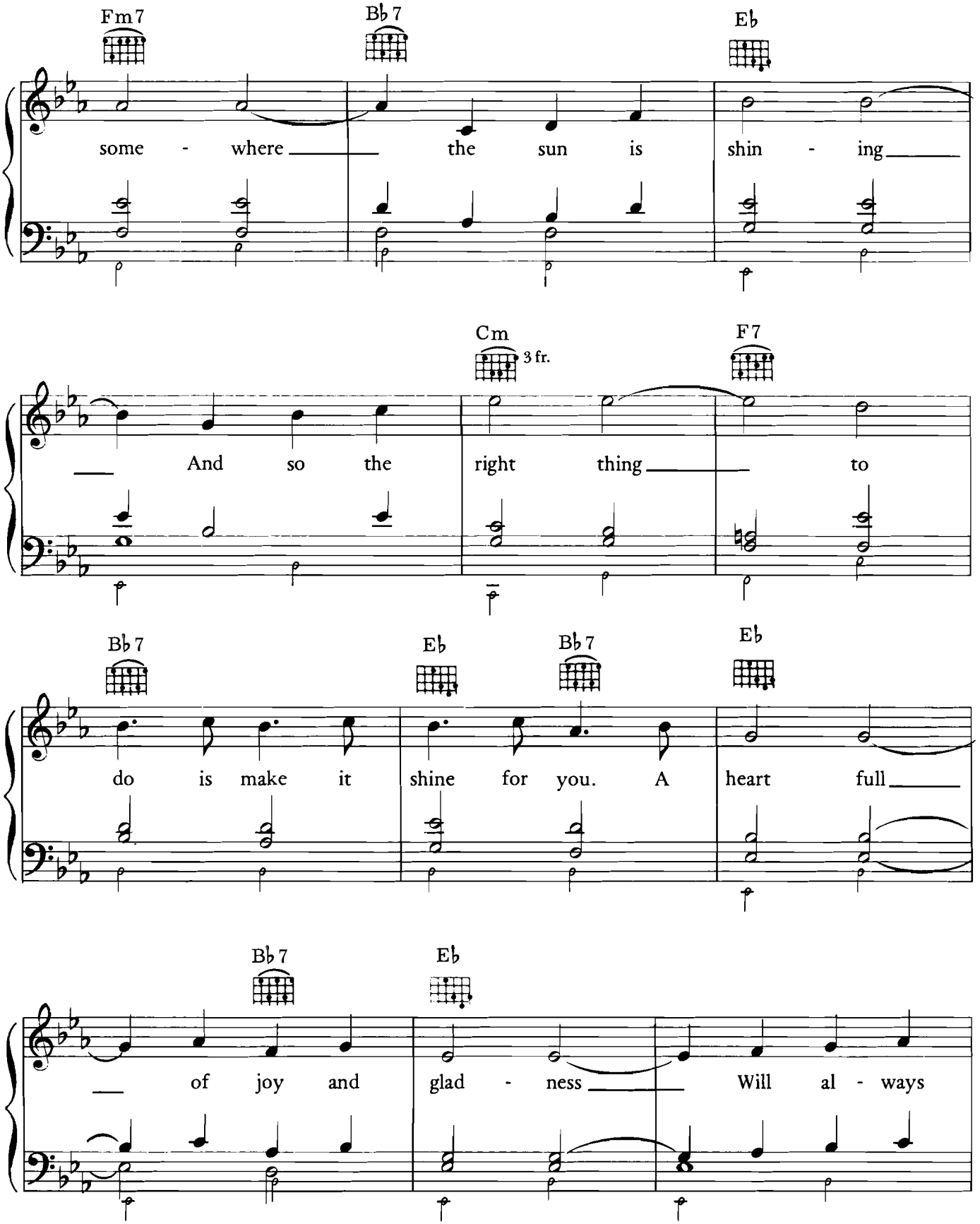
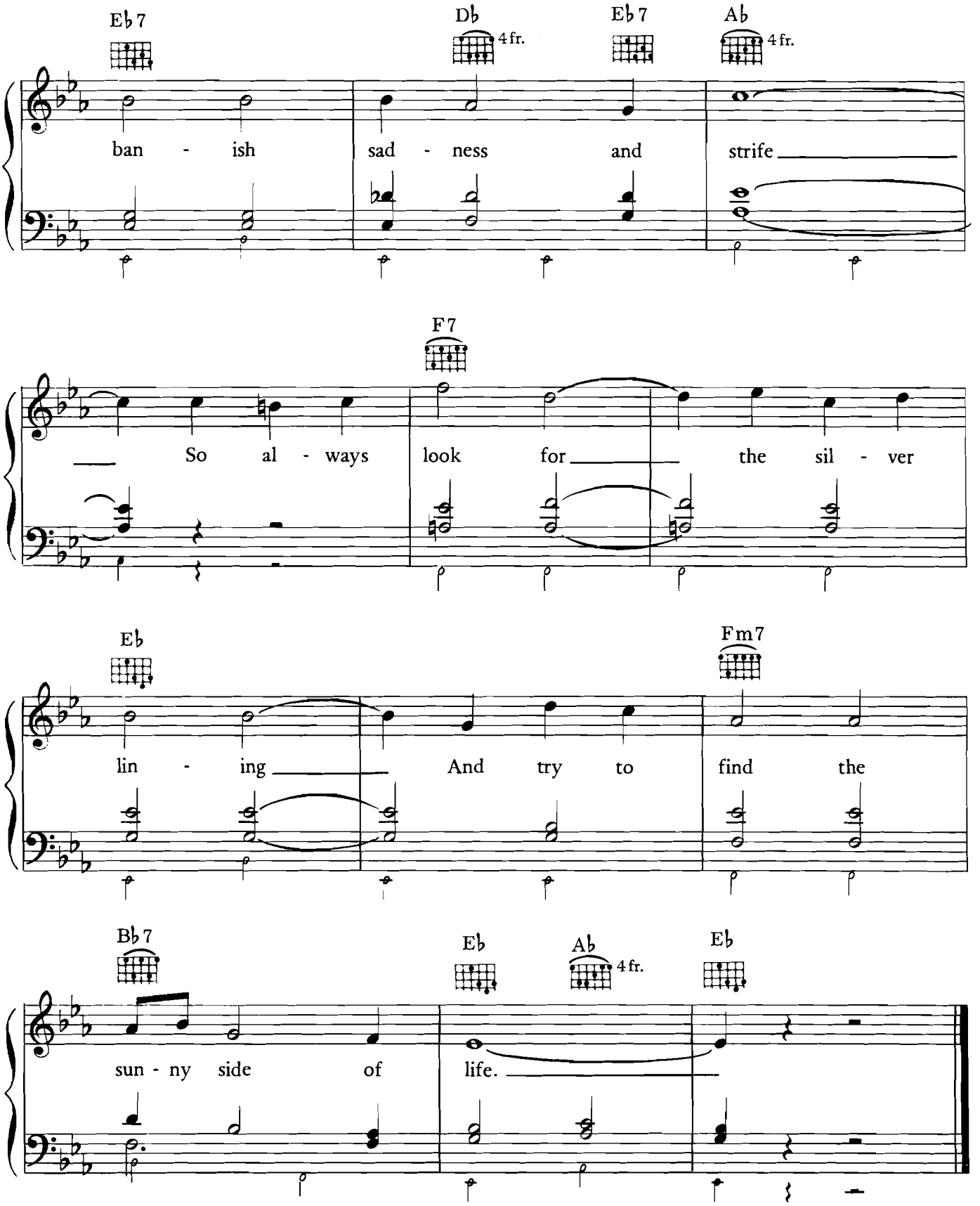

Fm7
B♭7
E♭
some - where the sun is shin - ing
Cm
3 fr.
F7
And so the right thing to
B♭7
E♭
B♭7
E♭
do is make it shine for you. A heart full
B♭7
E♭
of joy and glad - ness Will al - ways

E♭7
D♭
4 fr.
E♭7
A♭
4 fr.
ban - ish sad - ness and strife
F7
So al - ways look for the sil - ver
E♭
Fm7
lin - ing And try to find the
B♭7
E♭
A♭
4 fr.
E♭
sun - ny side of life.

I Won't Dance

This song was written especially for the film version of "Roberta" as a vehicle for the up-and-coming dance duo of Fred Astaire and Ginger Rogers. After the protest, "I won't dance, don't ask me," guess what happens next.

This arrangement is playable on both piano or organ. Pianists should ignore the small organ pedal notes indicated in the bass clef.

Music by JEROME KERN
Words by DOROTHY FIELDS, OSCAR HAMMERSTEIN II, OTTO HARBACH and JIMMY MCHUGH

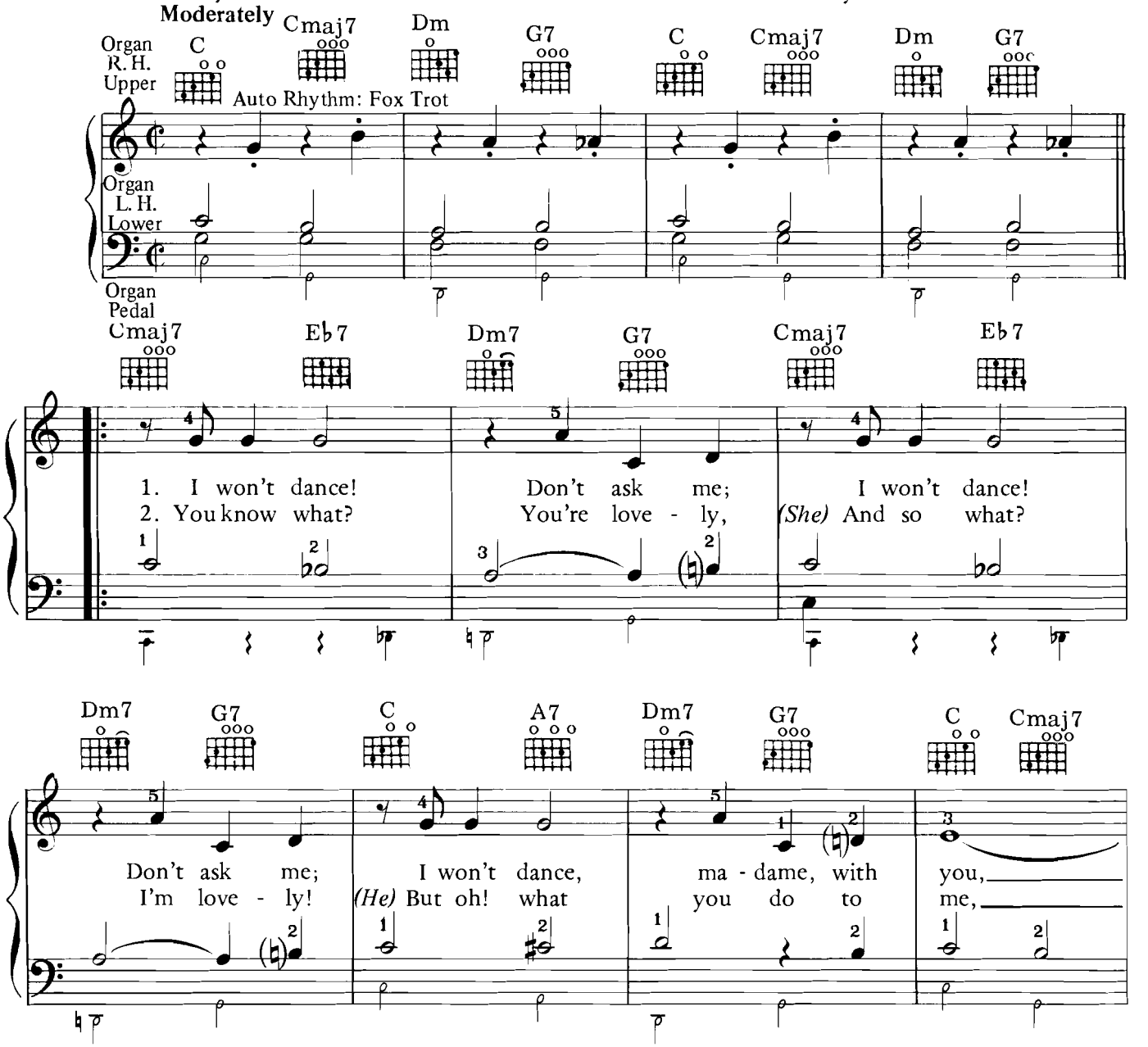
Arranged for Piano or Organ by Dave Kopp

SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: Post Horn 8' (Trumpet) Tibia 8' & 4'
Lower: Diapason 8' Flute 8' 4'
Pedal: Tibia 16', Flute 8'
Vibrato: Full
Rotary Speaker: Fast
Auto Rhythm: Fox Trot

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: 01 4778 888
Lower: 00 5422 121
Pedal: 54
Vibrato: Full
Rotary Speaker: Fast
Auto Rhythm: Fox Trot



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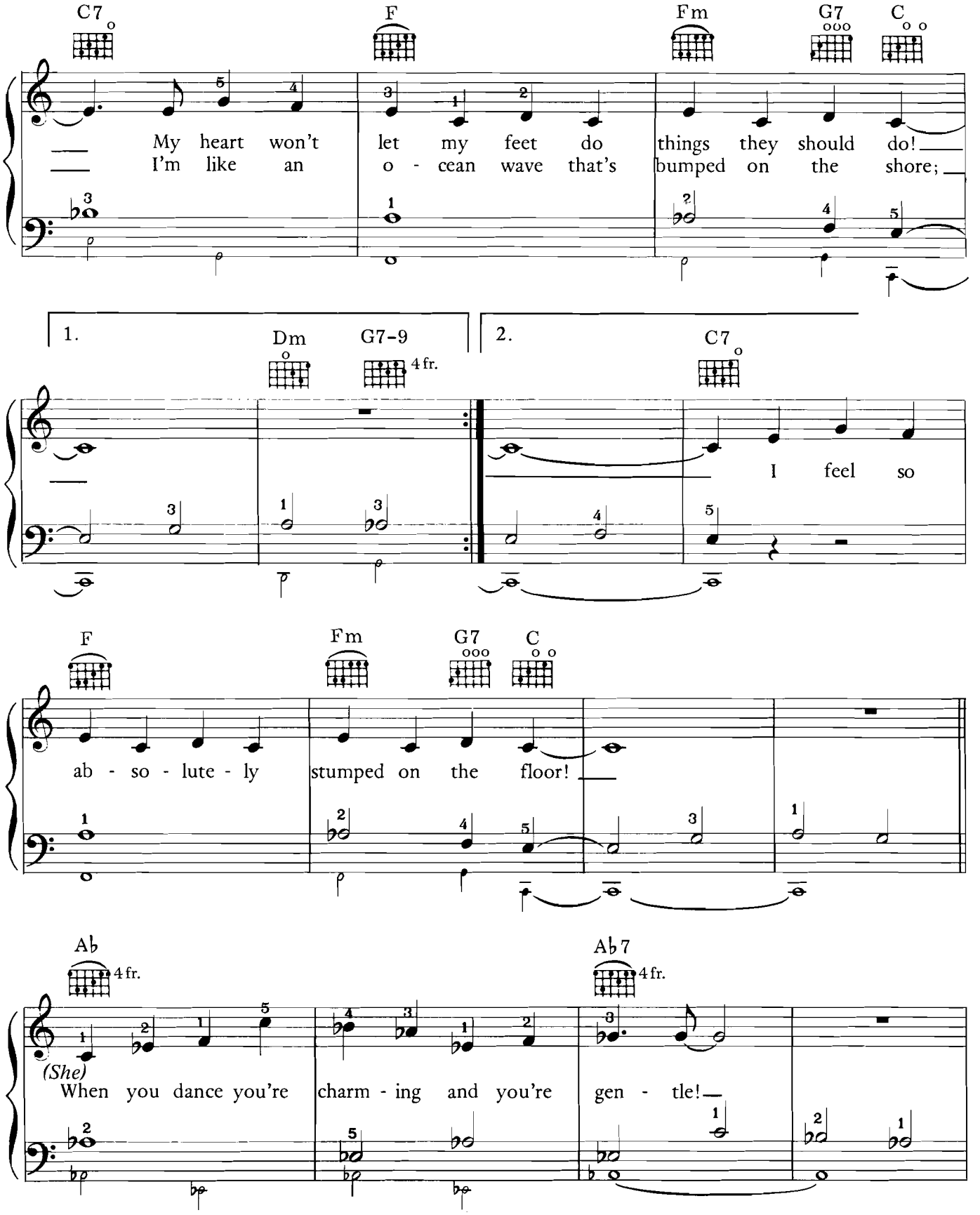
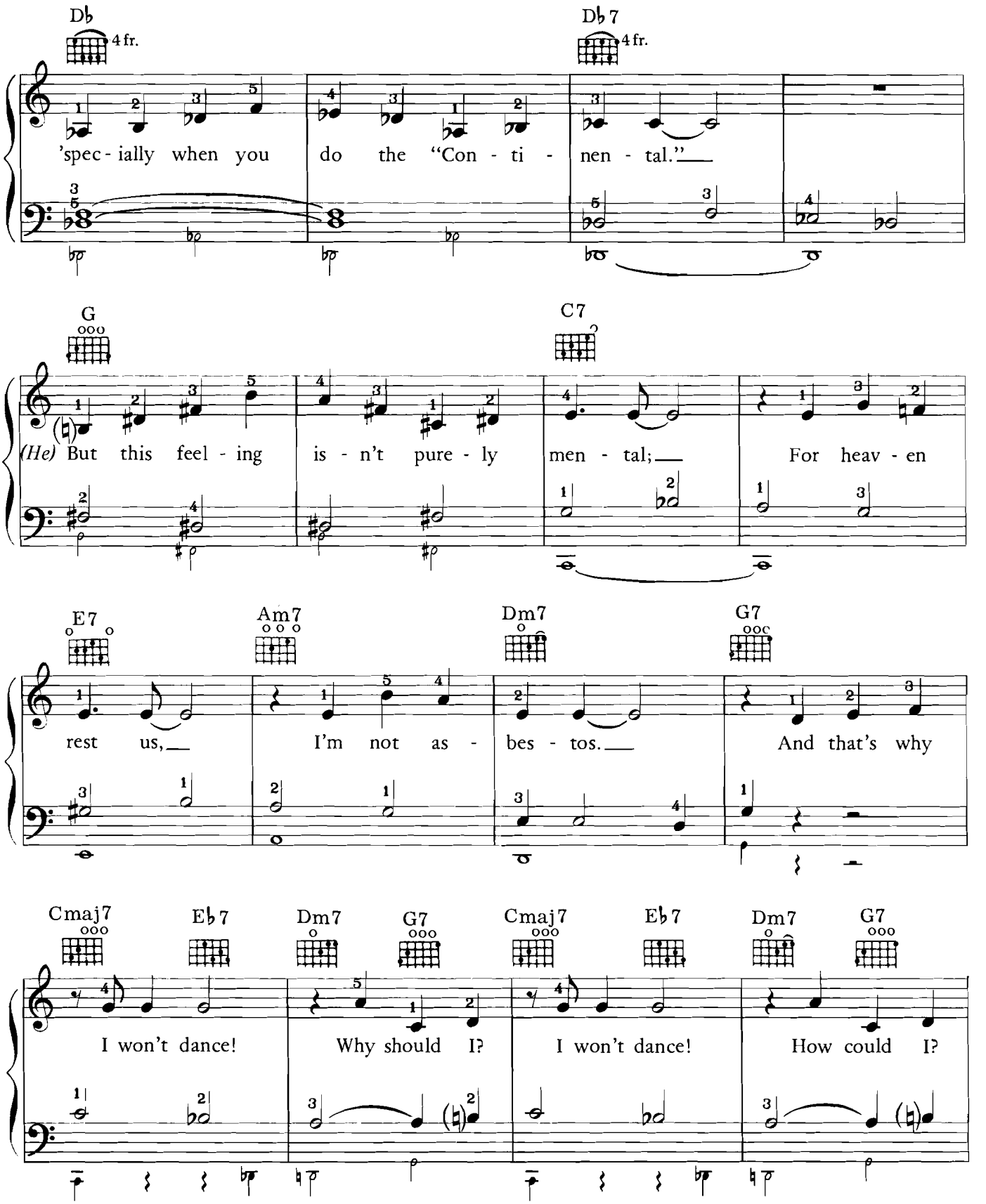
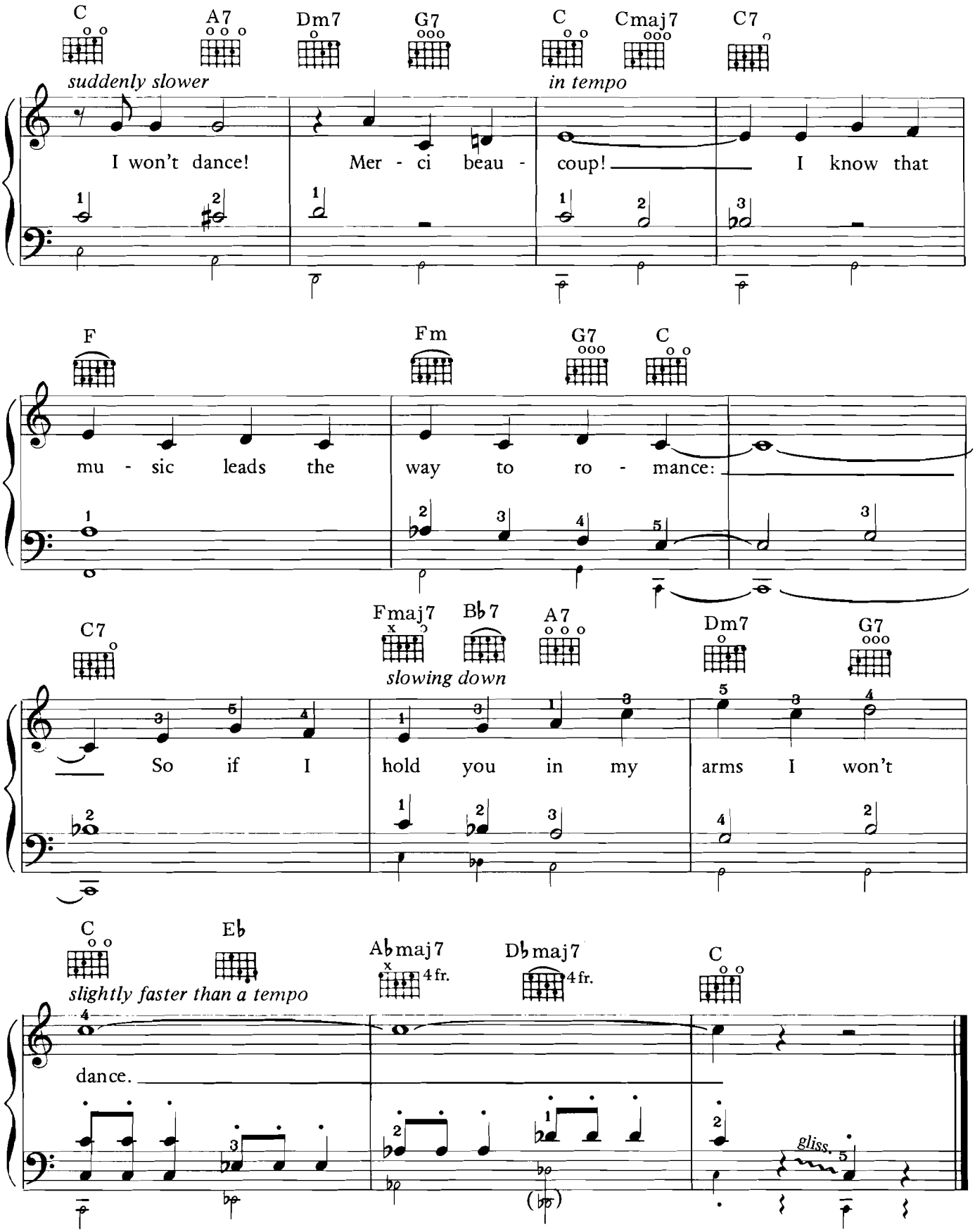

C7
F
Fm
G7
C
My heart won't let my feet do things they should do!
I'm like an o - cean wave that's bumped on the shore;
1.
Dm
G7-9
4 fr.
2.
C7
I feel so
F
Fm
G7
C
ab - so - lute - ly stumped on the floor!
Ab
4 fr.
Ab7
4 fr.
(She)
When you dance you're charm - ing and you're gen - tle!


D♭
4 fr.
D♭7
4 fr.
'spec - ially when you
do the "Con - ti -
nen - tal."
G
C7
(He) But this feel - ing
is - n't pure - ly
men - tal;
For heav - en
E7
Am7
Dm7
G7
rest us,
I'm not as -
bes - tos.
And that's why
Cmaj7
E♭7
Dm7
G7
Cmaj7
E♭7
Dm7
G7
I won't dance!
Why should I?
I won't dance!
How could I?


C
A7
Dm7
G7
C
Cmaj7
C7
suddenly slower
in tempo
I won't dance!
Mer - ci beau -
coup!
I know that
F
Fm
G7
C
mu - sic leads the
way to ro - mance:
C7
Fmaj7
B♭7
A7
Dm7
G7
slowing down
So if I
hold you in my
arms I won't
C
E♭
A♭maj7
4 fr.
D♭maj7
4 fr.
C
slightly faster than a tempo
dance.
gliss.

The Last Time I Saw Paris

This song was written a week after the Germans took over the French capitol during World War II. Hammerstein was so depressed by the fall of the city that he couldn't keep his mind on the show he was doing and wrote the lyrics on the spur of the moment to relieve his mental anguish. The lyrics were then sent to Kern who composed the music. This was a complete departure from their usual method of collaboration — Kern usually writing the music before Hammerstein wrote the words. It captured the Oscar in 1941, when it appeared in the film, "Lady Be Good," performed by Ann Sothern.

This arrangement is playable on both piano or organ. Pianists should ignore the small organ pedal notes indicated in the bass clef.

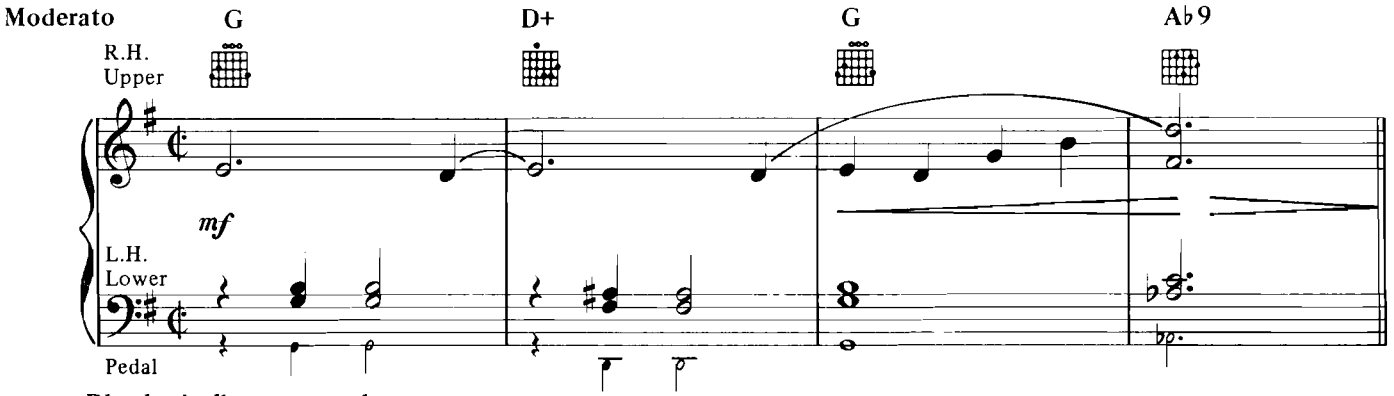
Upper: Tibia 8', 4'
Lower: String 8', Diapason 8'
Pedal: Bourdon 16', Flute 8'
Vibrato: On/Normal

Upper: 00 8800 002
Lower: (00) 7656
Pedal: 55
Animation: Leslie on. Upper/Lower
Organ: Brilliance. Reverb. 1

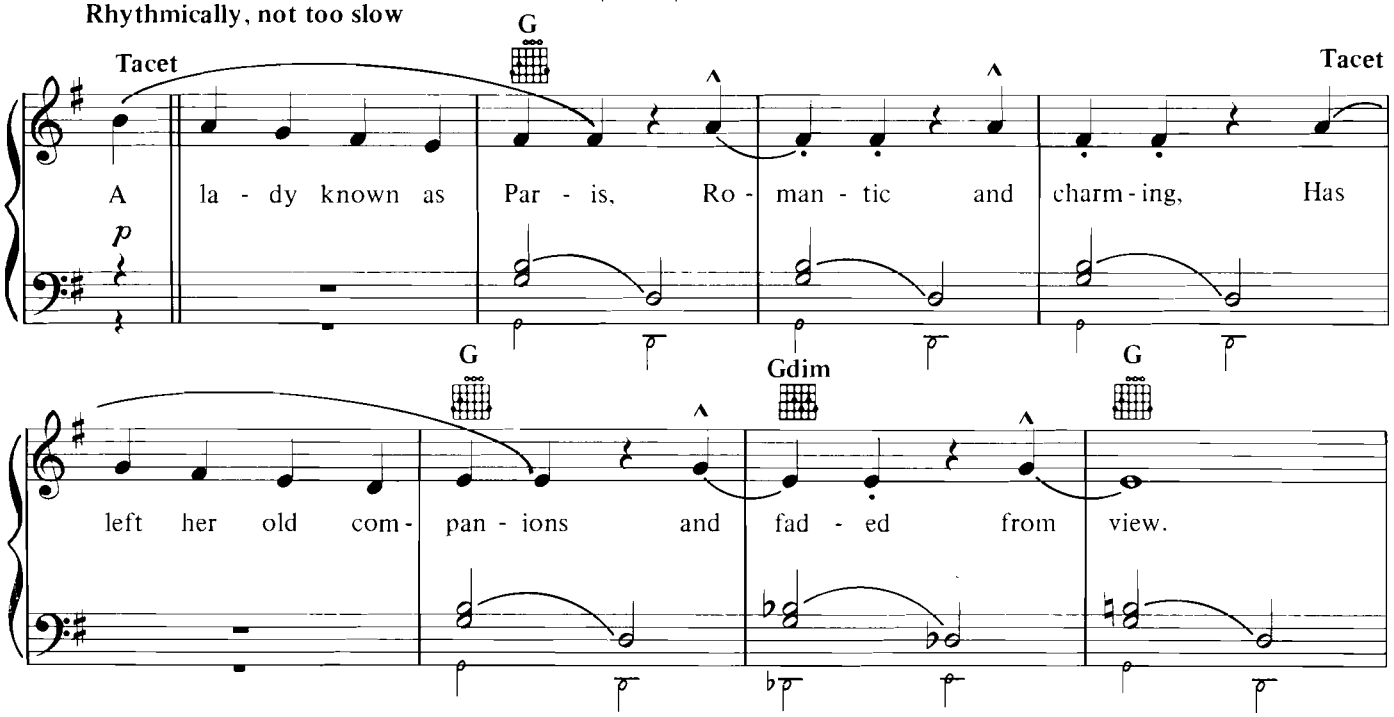
Arranged for Piano or Organ by Mark Laub

Music by JEROME KERN Words by OSCAR HAMMERSTEIN II

Moderato



Rhythmically, not too slow



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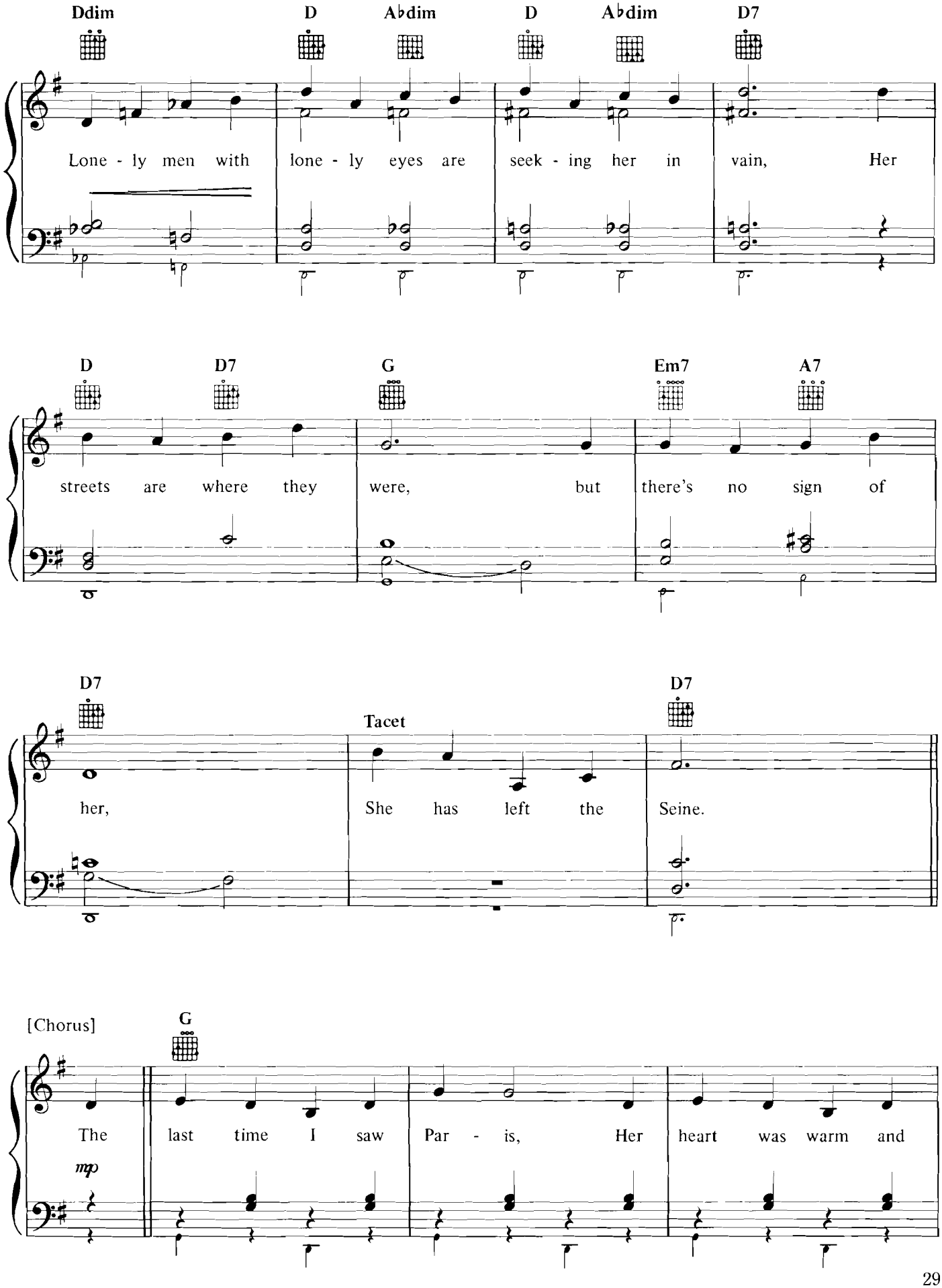
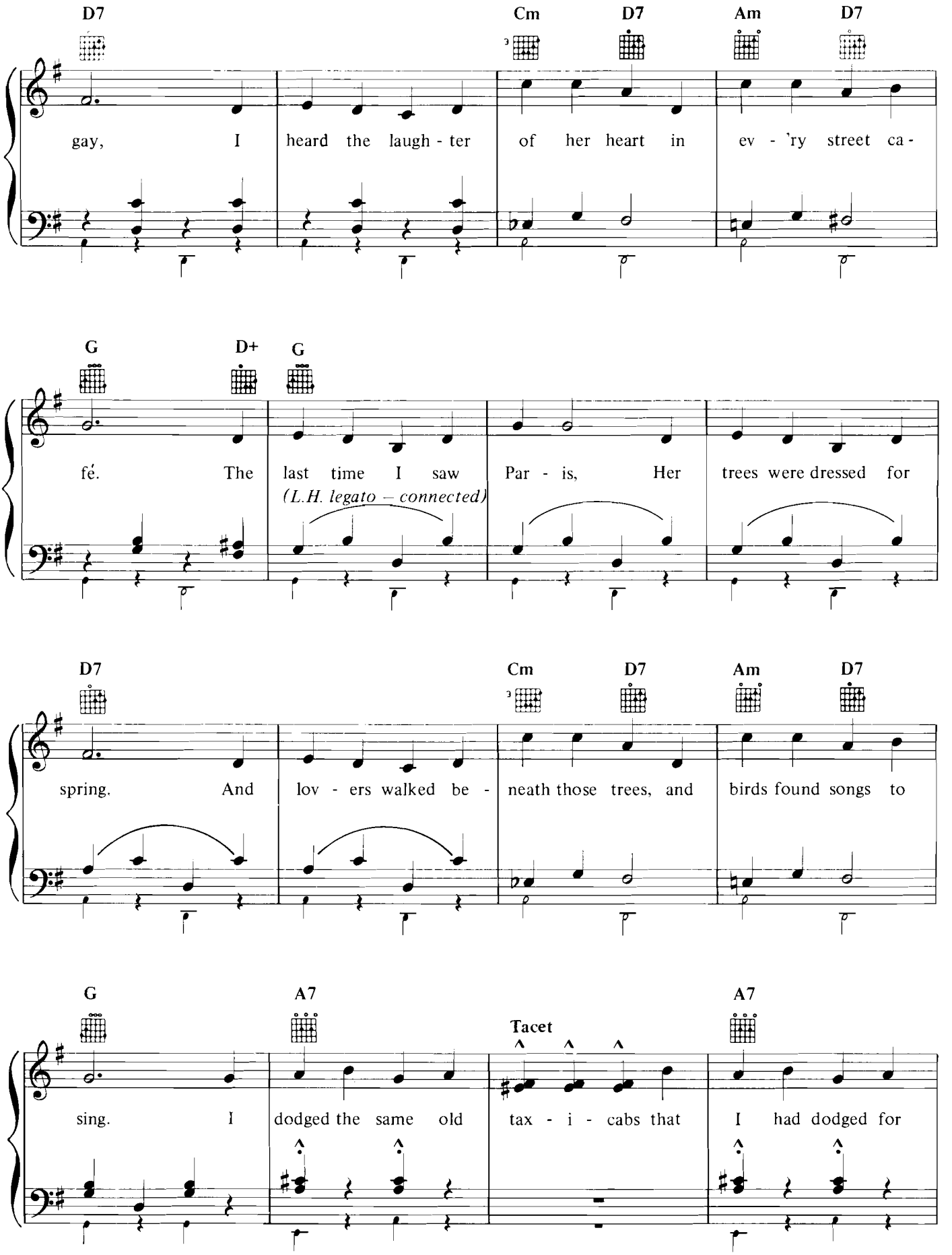
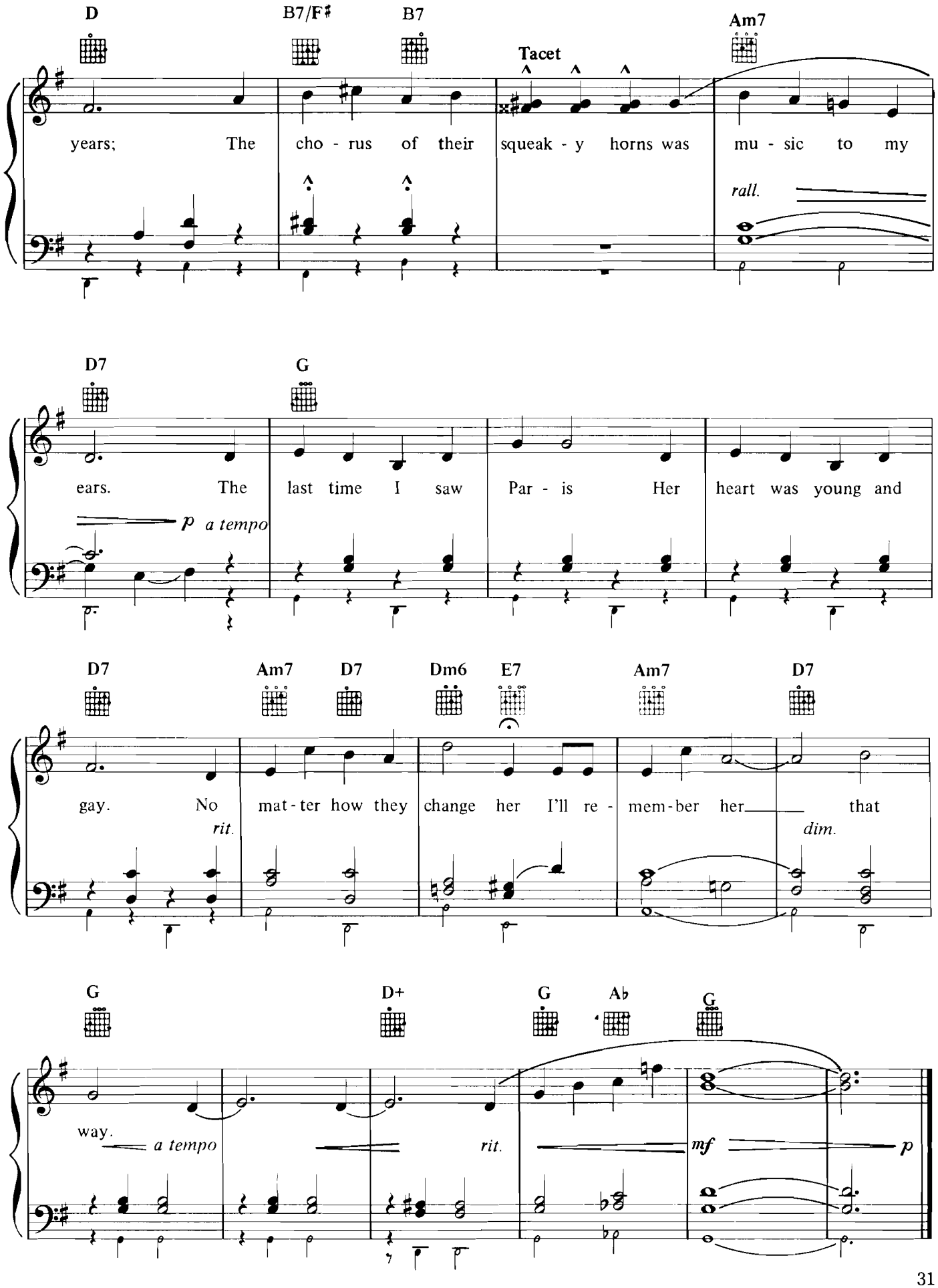

Ddim
D
A♭dim
D
A♭dim
D7
Lone - ly men with lone - ly eyes are seek - ing her in vain, Her
D
D7
G
Em7
A7
streets are where they were, but there's no sign of
D7
Tacet
D7
her, She has left the Seine.
[Chorus]
G
mp
The last time I saw Par - is, Her heart was warm and

D7
Cm
D7
Am
D7
gay, I heard the laugh - ter of her heart in ev - 'ry street ca -
G
D+
G
fé. The last time I saw Par - is, Her trees were dressed for
(L.H. legato – connected)
D7
Cm
D7
Am
D7
spring. And lov - ers walked be - neath those trees, and birds found songs to
G
A7
Tacet
A7
sing. I dodged the same old tax - i - cabs that I had dodged for

D
B7/F♯
B7
Tacet
Am7
years; The cho - rus of their squeak - y horns was mu - sic to my
rall.
D7
G
ears. The last time I saw Par - is Her heart was young and
p a tempo
D7
Am7
D7
Dm6
E7
Am7
D7
gay. No mat - ter how they change her I'll re - mem - ber her that
rit.
dim.
G
D+
G
A♭
G
way.
a tempo
rit.
mf
p

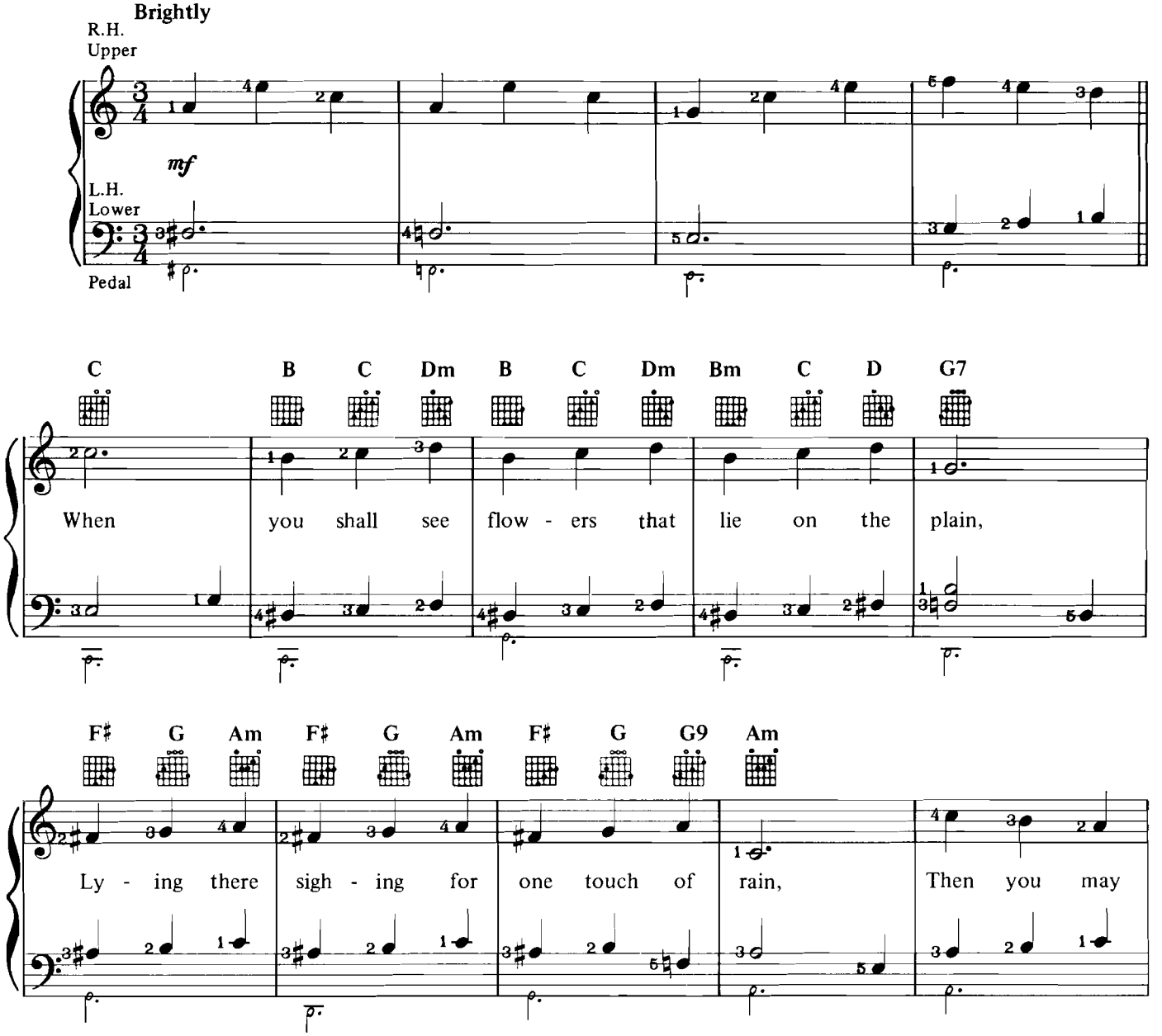
The Touch Of Your Hand

Kern's 1933 musical "Roberta" was a hit parade of both performers and melodies. Its cast included such greats as Bob Hope, Sidney Greenstreet, George Murphy, Fred MacMurray, Allan Jones (Jack's dad), and Fay Templeton, and the tunes they sang included, not only this beauty, but "Yesterdays" and "Smoke Gets In Your Eyes" as well.

This arrangement is playable on both piano or organ. Pianists should ignore the small organ pedal notes indicated in the bass clef.

	General Electronic or Pipe Organs	Drawbar Organs
Upper:	Strings 8', 4'	00 3454 301
Lower:	Flutes 8', Vox Humana 8'	oo 4432 000
Pedal:	16', 8'	5-3
Vibrato:	Normal	Normal

Arranged for Piano or Organ by Marty Gold

Music by JEROME KERN
Words by OTTO HARBACH

Brightly
R.H. Upper
mf
L.H. Lower
Pedal
C B C Dm B C Dm Bm C D G7
When you shall see flow - ers that lie on the plain,
F♯ G Am F♯ G Am F♯ G G9 Am
Ly - ing there sigh - ing for one touch of rain, Then you may

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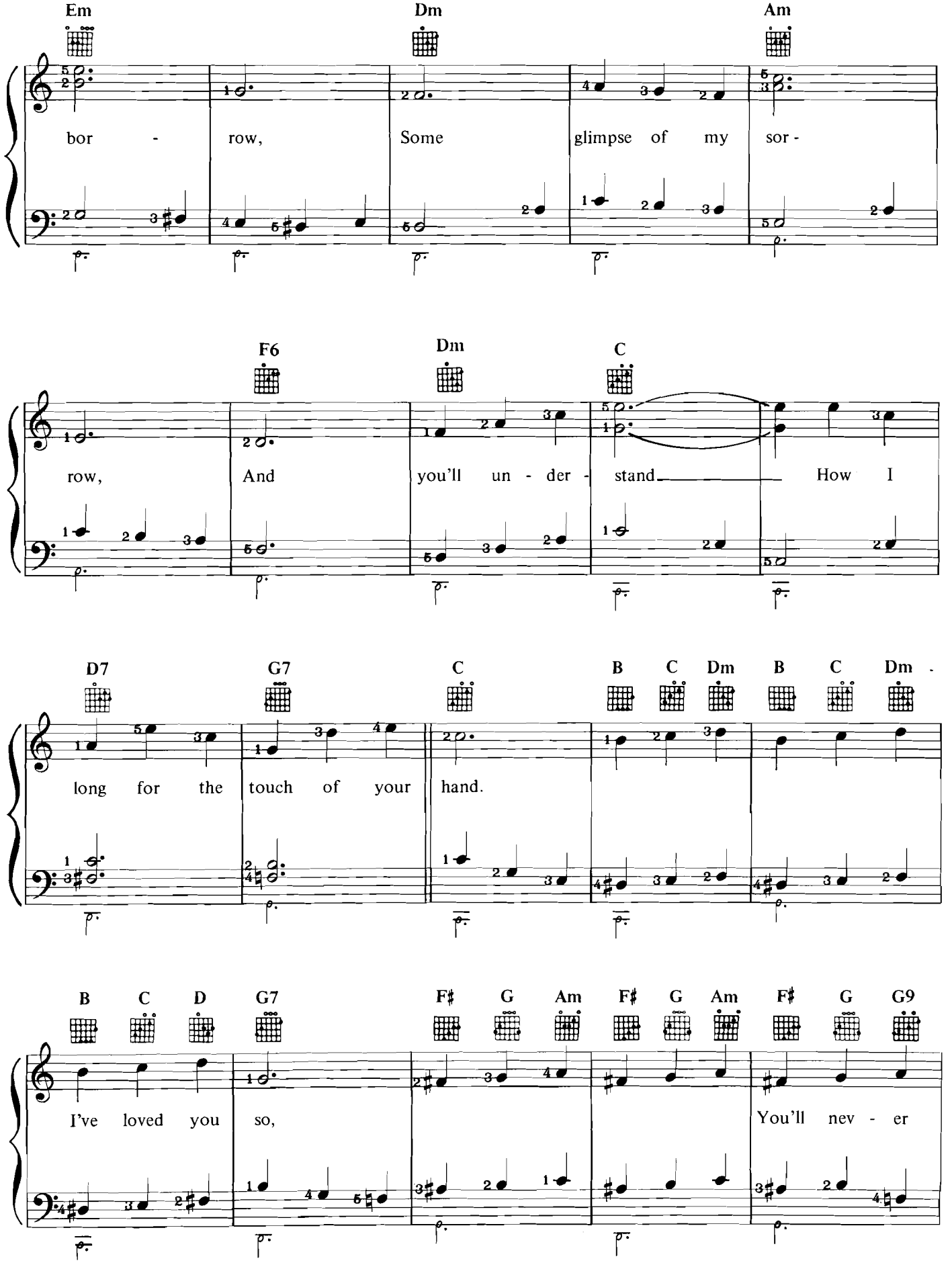
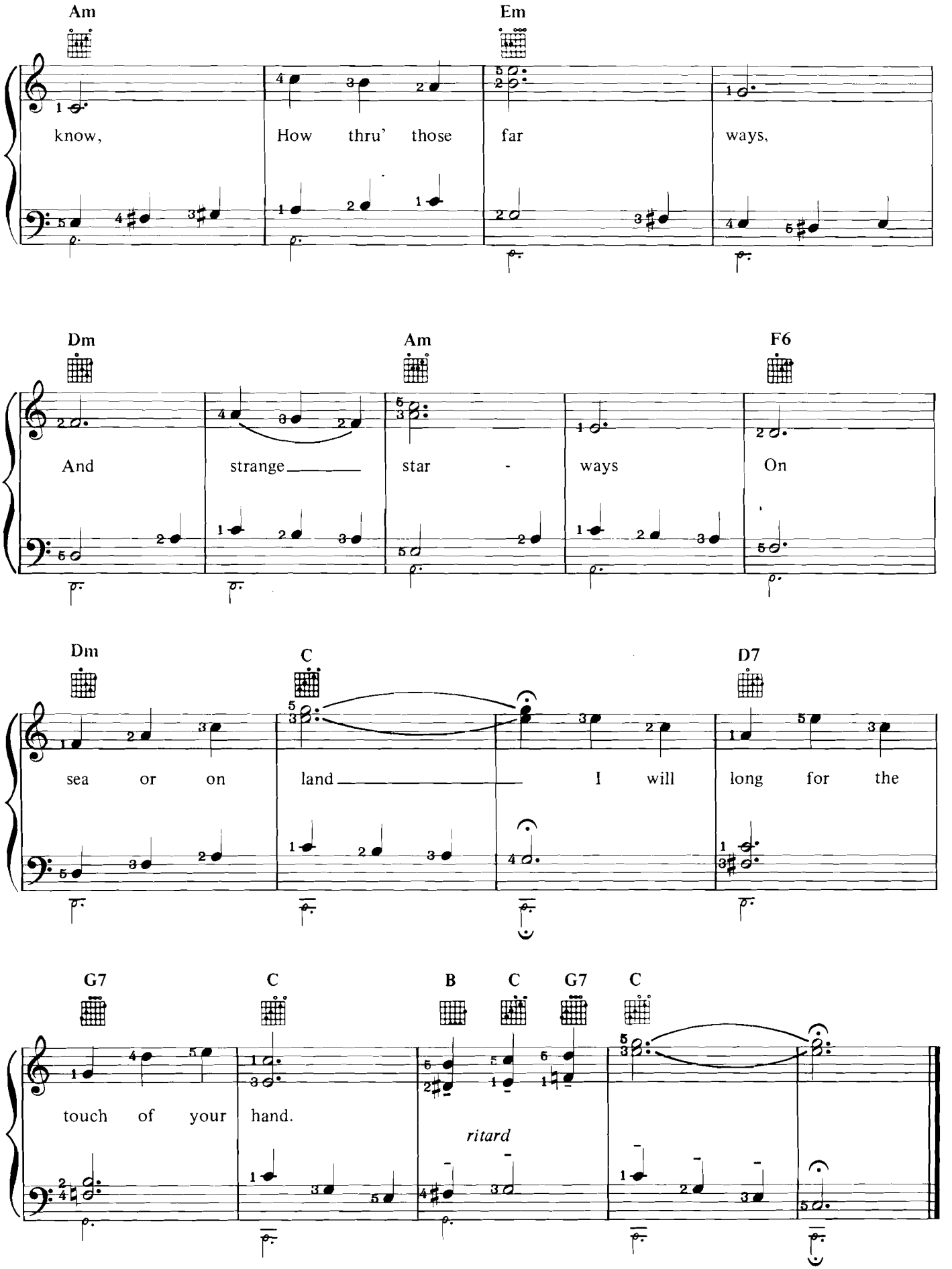

Em
Dm
Am
bor - row, Some glimpse of my sor -
F6
Dm
C
row, And you'll un - der - stand How I
D7
G7
C
B
C
Dm
B
C
Dm
long for the touch of your hand.
B
C
D
G7
F♯
G
Am
F♯
G
Am
F♯
G
G9
I've loved you so, You'll nev - er


Am
Em
know,
How thru' those far ways,
Dm
Am
F6
And strange star - ways On
Dm
C
D7
sea or on land I will long for the
G7
C
B
C
G7
C
touch of your hand.
ritard

Theory Class

Symbol Simon Says

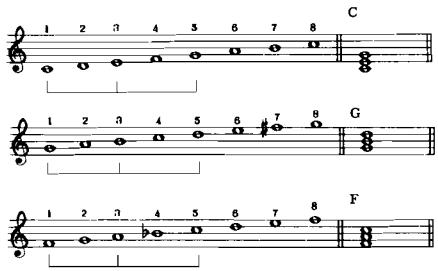
Chord symbols — those funny little markings you often see above the melody and lyrics on a song sheet — can be a great help for anyone interested in working out his or her own arrangement or playing style. But they can also be terribly confusing. Even pros often disagree about the proper way to notate a chord in this special shorthand language. For example, a major seventh chord may appear in any of the following ways:

M7 Ma7 maj.7 MA7 MAJ7

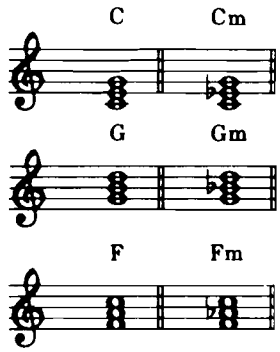
This issue, we'll begin a dictionary of chord symbols; a helpful guide for the beginner *and* the seasoned player. It will cover the many symbols you'll find in the sheet music you play.

The place to begin, of course, is with the chord root. Every symbol begins with a letter naming the root of the chord it represents. **C** indicates a C major chord. **Cm** indicates a C minor chord. **C dim.** indicates a C diminished chord. In each case, the root is spelled out first — then the chord *quality.*

How do we translate that into notes on the keyboard? If we take the chord *root,* and build a major scale on it, we can find the major chord of that root by selected tones #1, 3 and 5 of the scale.

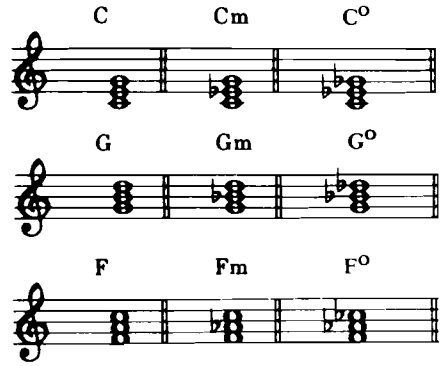


To find the minor chord on that root, we simply lower that middle voice — #3 of the scale — by a half step.



The minor chord is most often represented by a small m, as in Cm, Gm or Fm. It may also appear as a minus sign, as in C– or G–.

To find the diminshed chord, we lower not only the third tone of the scale, but the fifth as well. The diminished chord is sometimes represented by the symbol dim., and sometimes by a circle °.



When professionals use these symbols, they don't just plunk down the chord in the left hand, and play the melody in the right. There is an art to "voicing" these harmonies — that is, to placing the notes of the chord in different orders on the keyboard in order to make them sound just right for each musical situation. But even in voicing these chords, players will use the same pitches outlined here; so this information is essential to any pop or jazz performer.

Next time we'll continue with more chord types, including the augmented chord, and a hodge-podge of sevenths.

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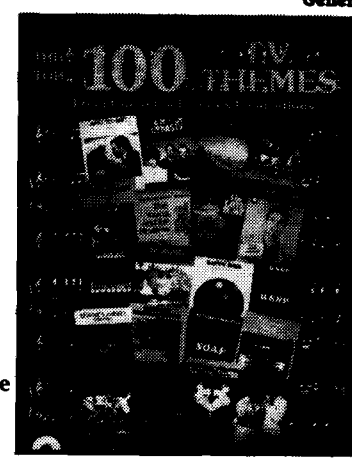

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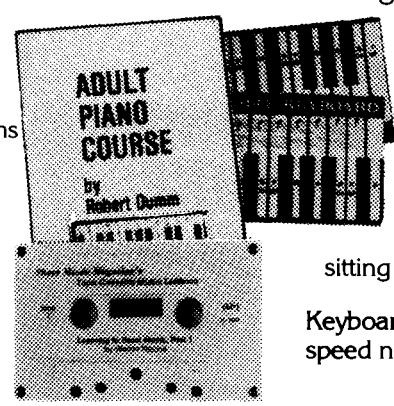

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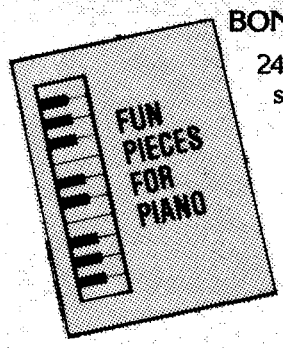

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Guitar Workshop

Just An Old Fashioned, Finger-Warming Ballad

by Bill Shute

After playing through *I'm Old Fashioned*, it's easy to understand the affection that generations of musicians have felt for this ballad. It has not only a lovely melody, but a set of chord changes that warm a jazz player's heart — and fingers.

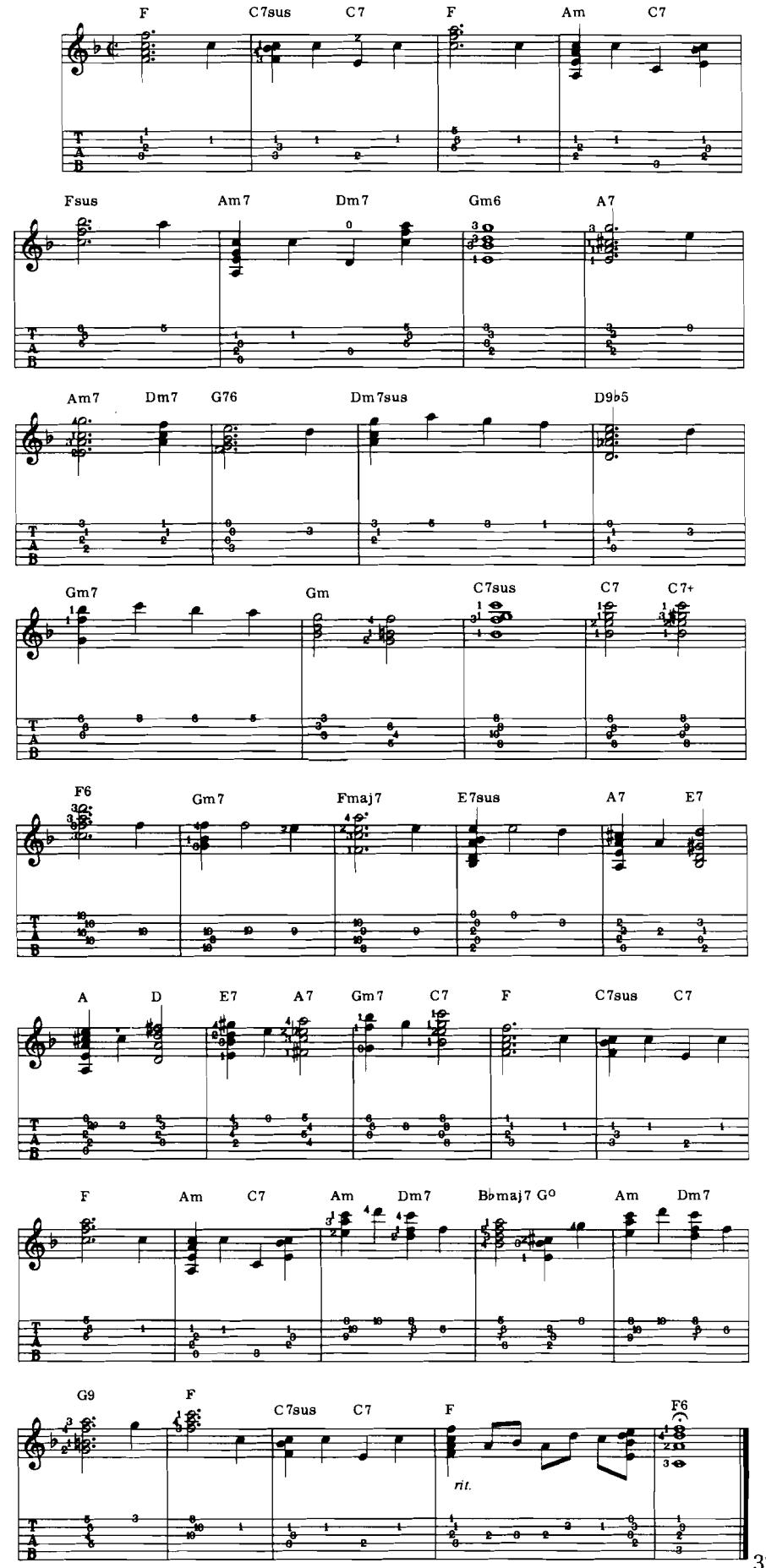
A chord-melody style arrangement is the order of the day here. I have endeavored, as much as possible, to make use of standard, straight-out-of-the-chord-book fingerings. Many simple three-note forms are used in this arrangement as well. The term "simple" is relative; for a novice, this piece will not be easy to play, but, for a player with a few years of experience, it should be negotiable—with a little effort.

Bill Shute is currently an instructor of both guitar and banjo at the University of Massachusetts in Amherst, and at the Merit School of Music in New Canaan, Connecticut. He is also a member of the Adjunct Music Faculty at Simon's Rock Early College in Great Barrington, Massachusetts.

"The fault of hanging back or dragging in the time, generally proceeds from our having begun too fast; and by that means stumbling against difficulties which we cannot overcome in that quick degree of movement.

"Hence, this capital rule: *Never begin a piece quicker than you can with certainty go on with it to the very end.*"

Charles Czerny

I'm Old Fashioned

F C7sus C7 F Am C7
Fsus Am7 Dm7 Gm6 A7
Am7 Dm7 G76 Dm7sus D9♭5
Gm7 Gm C7sus C7 C7+
F6 Gm7 Fmaj7 E7sus A7 E7
A D E7 A7 Gm7 C7 F C7sus C7
F Am C7 Am Dm7 B♭maj7 G° Am Dm7
G9 F C7sus C7 F F6
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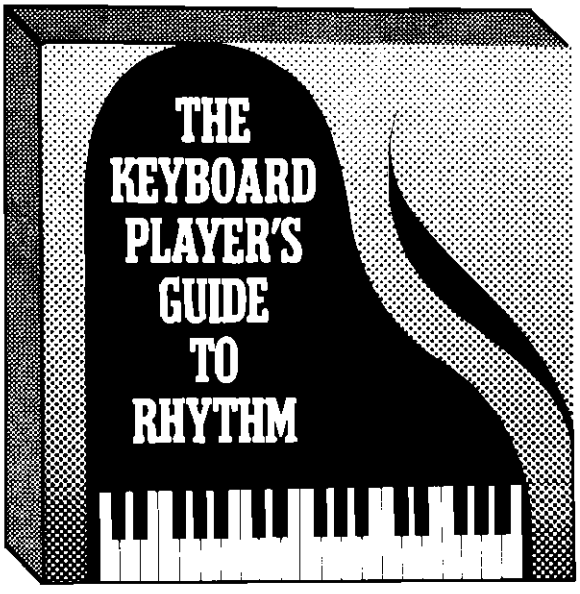

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Commissioned by the publishers of Keyboard Classics Magazine and Sheet Music Magazine, this four-volume book and cassette course by Prof. Ronald Herder shows you how to **study** rhythm, how to **master** it, how to make it **second nature** to your musical mind. There is no question, and music teachers agree, that the basic understanding of rhythm is the most important factor in improving one's facility at the keyboard. And here is a course that does just that!

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On Jane Jarvis

by Chip Deffaa

"I think I'm the luckiest woman alive," says jazz pianist/organist Jane Jarvis.

She can look back upon recent appearances in such prestigious and varied settings as the Kool Jazz Festival, the Jazz Hall of Fame in Charlottesville, Virginia, Jaylin's Jazz Club in Berne, Switzerland, the Shoreham Hotel in Washington, D.C. (where she played in Lionel Hampton's big band for Republican election celebrations), New York clubs including Condon's, Zinno's, Hanratty's, and the West End Café (often appearing in tandem with master bass player Milt Hinton), and the Edinburgh Scotland Jazz Festival. Furthermore, she'll be seen and heard, leading a trio, in Woody Allen's next movie, to be released in late 1986.

But these days, she seems most excited over the fact that in April, she'll be playing in Indiana. "that's because I'm *from* Indiana," she says. "And I've played just about every place *but* Indiana since coming to New York in 1962."

Actually, she did get back to Indiana just a couple years ago — but not to give a concert. She was honored on that occasion as a "distinguished alumna" of Vincennes University. Vincennes can take justifiable pride in Jarvis, as can Bush Conservatory, Chicago Conservatory, DePaul University of Music, and Pace University, where she studied in later years. Jarvis was probably the youngest student ever taught at Vincennes University. You see, she began playing piano at age three. By the time she was five, her parents realized she had an uncommon gift, and began taking her to the university for private instruction.

Jarvis was not old enough to start public school, but she had already figured out on her own how to play the jazz she heard on the radio, and the hymns she heard when her parents took her to church.

When did she know she'd make music her life's work? "I always knew; I knew right away," Jarvis recalls.

When she was nine, her family moved from Vincennes, Indiana, to Gary, Indiana. And there, when she was 11, she persuaded her parents to let her audition on an amateur hour on radio. "I played some flowery piano solo that I hated, but that I knew everyone would clap for. And when the people found out I could sightread, they asked my father: 'Would you mind if she accompanied for other people?' I played for a tap dancing kid, and so on. I worked all afternoon at the audition. They wound up paying me to play every Saturday, all day. I played for everyone else on the radio."

Besides the radio station, Jane could also be found hanging out at the adjacent ballroom. There she observed, and often sat in with, the touring big bands that came into town, such as those of Red Nichols, Ted Weems, Barney Rapp (whose vocalist was a not-yet-famous Doris Day), Frankie Jaxon and Joe Sanders. She especially admired Don Redman's big band. She also became proficient on the organ, which she played in church as well as on the air.

The radio station began asking her to work more than just the amateur hour. "I played for Ethel Waters on the radio when I was about 11 or 12. When I was 12, the station asked me to work full-time," Jarvis recalls. "My parents went to the superintendent of schools. I'd been offered $25 a week. That was more than men supporting families were making! The superintendent allowed me to be excused from the first two hours of the school day, so I could get my rest, and also from the last hour of the school day."

As she grew older, Jarvis played clubs in the midwest. She worked as a staff musician on radio at WOC, Davenport, Iowa; WHO, Des Moines, and WIND, Chicago, and on TV at WTMJ, Chicago.

In 1962, Jarvis came to New York, where she landed a job as rehearsal pianist for *The Tonight Show* on NBC, and as organist for the Mets at the brand new Shea Stadium. The job at Shea hardly demanded the full range of her creative gifts, but it provided a welcome, steady paycheck, which more soul-satisfying (but erratically scheduled) jazz appearances did not. She also produced many recording sessions for Muzak.

Jarvis resigned from Muzak in 1978, and from playing organ for the Mets in 1979, to concentrate fully on her jazz career. "I wanted to go down in history as a jazz pianist," she says. "I knew that if I stayed with the ball club, I'd never really be taken seriously as a musician."

She works mostly on piano these days, but she squeezes in occasional organ dates. In the past few years, it's become traditional, for example, for her to play a special Christmas Eve organ concert at St. Peter's Church in New York, in which she offers both Christmas carols and jazz favorites.

Jarvis is also a member of ASCAP, with several hundred songs to her credit (with such distinguished collaborators as Roy Eldridge, Clark Terry, Lionel Hampton, and Steve Allen). She's also on the Board of Governors of NARAS (the folks who award the Grammys). And she takes her piano/organ playing skills into public schools for clinics presented by the International Art of Jazz, Inc. In January (1986), Jarvis taped a concert appearance with cornetist Ed Polcer at New York's Vineyard Theater, which will be heard later this year on American Public Radio stations nationally.

Jane Jarvis may be unknown to many in the general public. (She has hopes forthcoming albums will bring her to the attention of a larger audience.) But ask musicians about her. Ruby Braff says: "I think Jane Jarvis is wonderful." Lionel Hampton calls her: "one of the finest pianists of our time." The late, great trombonist Vic Dickenson put it simply: "They don't come any better." Who could ask for better references?

What's New In Sheet Music

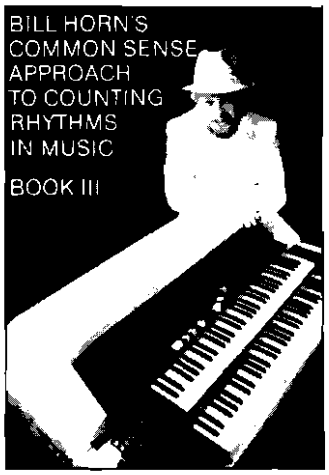
People in Jazz is a comprehensive biographical dictionary of 876 keyboard improvisers, from 1840 to today. It's chock full of interesting facts and tales about the little-known and famous of the keyboard world. Do you know the name of the pianist, born in Flushing, New York, who was called "The World's Greatest Minstrel Man" and "The Idol of the Music Halls"? It was James Bland, and the Germans rated him in importance with Stephen Foster and John Philip Sousa!

Closer to our own time, pick the jazz great who first attracted attention as a member of the Chocolate Dandies, had a role in the movie "Hollywood Hotel" and went on to become one of the most influential stylists as a sideman with Benny Goodman. You guessed it! Theodore (Teddy) Wilson.

And did you know that Jan Hammer (of "Miami Vice" fame) won the international music competition in Vienna in 1966, and studied piano and classical composition at the Prague Conservatory?

This 287 page book, by musician-writer-teacher Bill Lee, contains a historical introduction, a chronological index of keyboard artists, photographs, and several piano pieces (by Scott Joplin, "Fats" Waller, Duke Ellington, Earl "Fatha" Hines, Willie "The Lion" Smith, Horace Silver, George Shearing and George Wallington). In addition, there's a listing of recorded keyboard anthologies, and a bibliography.

It's available from Columbia Pictures Publications, 15800 N.W. 48th Avenue, Miami, FL 33014. Or send $19.95 plus $2 postage and handling (make checks payable to *Songbooks Unlimited*) to: People In Jazz Book, PO Box 908, 352 Evelyn Street, Paramus, NJ 07653-0908.



Those of you who have tried Bill Horn's "common sense" method for scales and chords (many of our readers responded to the mention of those books in these pages) will be happy to learn that Book III — *Bill Horn's Common Sense Approach To Counting Rhythms In Music* — is now out! It comes complete with a tape cassette recording, so you can hear what Bill is teaching, as well as see it.

Bill begins with the basics in counting, moving from whole notes and whole rests through half notes, quarter notes, dotted notes, and eighths on up to all the various rhythms you'll find in typical sheet music. He even prepares you for ragtime, and contemporary songs like "Memory" — which was composed in 12/8 meter and can present plenty of problems to the unwary keyboardist.

The tape allows you to get personal instruction from Bill; he counts and plays the examples for you, so you'll be sure to understand exactly how to count each example. Book III, along with the accompanying tape, is available from Bill Horn Productions, 16 Debra Lane, Lancaster, PA 17602. Or send $15 plus $1.50 postage and handling (make checks payable to *Songbooks Unlimited* to: Bill Horn's Counting Rhythms, PO Box 908, 352 Evelyn Street, Paramus, NJ 07653-0908.

Great Jazz Standards is another recent release from Columbia Pictures, and it is true to its title. From Josef ("Weather Report") Zawinul's *Mercy, Mercy, Mercy*, a funky gospel-blues standard, to Duke Ellington's *Sophisticated Lady*, these 28 jazz hits are the tunes jazz musicians love to play.

Included are *On Green Dolphin Street, Satin Doll, Stella By Starlight,* Paul Desmond's *Take Five* (made famous by his recording with jazz great Dave Brubeck), *Caravan, Mood Indigo, The Shadow Of Your Smile,* Herbie Hancock's *Watermelon Man* and *Maiden Voyage,* Benny Golson's *I Remember Clifford, Laura, Stars Fell On Alabama* and much more!

Full arrangements include chord symbols and lyrics. Available from Columbia Pictures Publications, 15800 N.W. 48th Avenue, Miami, FL 33014. Or send $8.95 plus $1.50 postage and handling (make checks payable to *Songbooks Unlimited*) to: Great Jazz Standards, PO Box 908, 352 Evelyn Street, Paramus, NJ 07653-0908.

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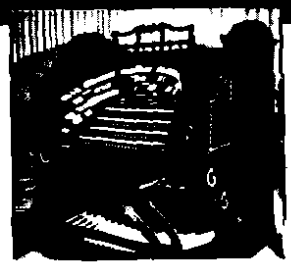

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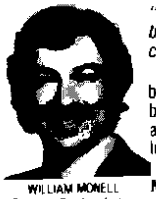

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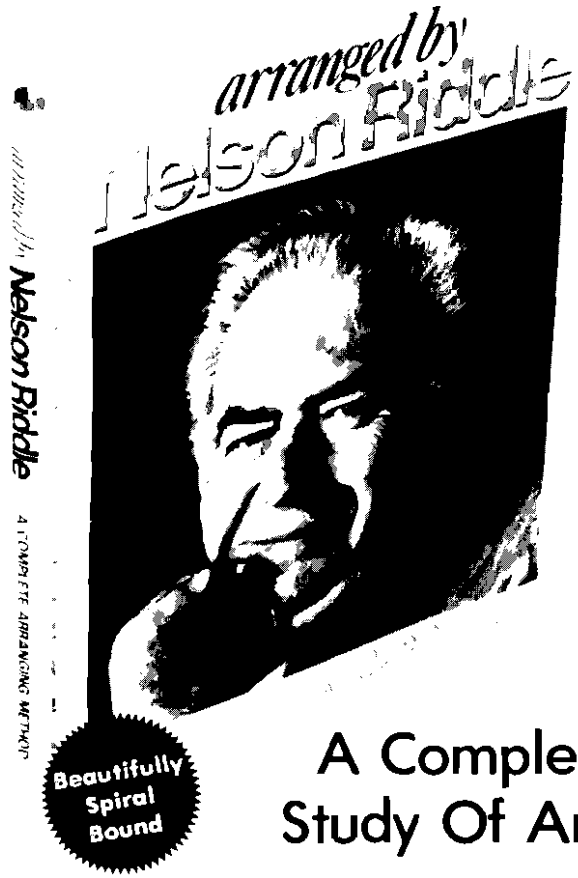

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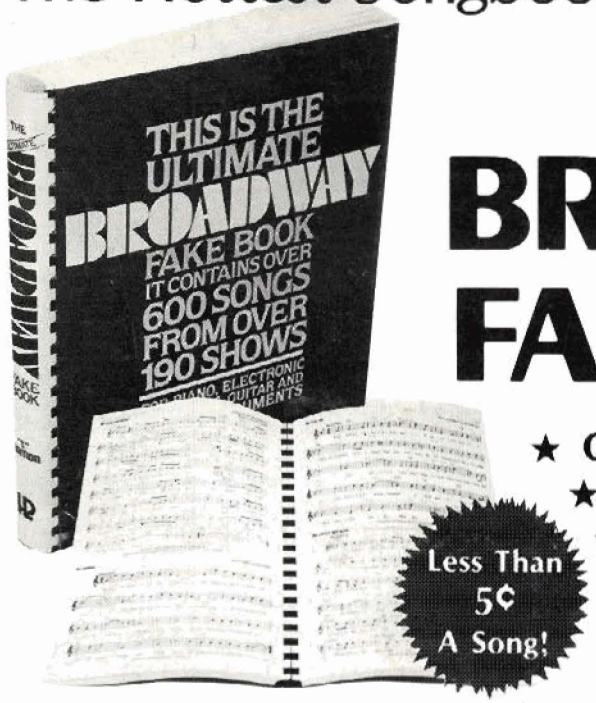

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